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ART IN THE HOUSEHOLD

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RECENT SCULPTURE BY THEODORE BAUR. [See page 98.]

My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
Much Ado About Nothing.

IT is always a pleasure to direct attention to the work of genius, and it is especially so when the person possessing it, on account of his modest and retiring disposition, has been neglected. Theodore Baur, some of whose work is sketched on the front page by his friend Sarony, came to this country from Würtemberg, in 1850, when he was fifteen years old. He has since then put the impress of his talent on hundreds of artistic objects, some of which have been greatly admired, and yet his name is hardly known, except to those who have employed him, and to the artists of New York, by whom, be it said, his abilities are fully appreciated. In Ottawa he designed much of the sculptured ornament in the Parliament Houses, and in New York he has done excellent work for Maurice J. Power and leading decorative firms. But no work of his has been given to the public under his own name, and it is therefore gratifying to announce that a beginning is to be made in that direction, through the enterprise of Messrs. Schneider, Campbell & Co. who have undertaken to cast in bronze the admirable bust of an Indian chief on which he is now putting the final touches, and which forms the centre of the group illustrated herewith. The face, with its high cheek bones, heavy jaw, dilated nostrils and cruel mouth is full of character, and is not without a certain dignity in its personification of brute courage, combined with savage cunning. Mr. Baur modelled the rough study from "Sitting Bull," but has not attempted a portrait of that worthy. The female figure, to the right of the picture, is found upon a decorative panel. The charming Bacchante in the group to the left was recently alluded to in these columns: it is only a sketch and probably will never become anything more unless a commission for the finished work should bless the sculptor. The frieze of dancing children and the bracket were executed, with other excellent work, for a Fifth Avenue house, the decoration of which is in the hands of the architect, Mr. James Ware.

NEARLY three hundred paintings formerly owned by Mr. George I. Seney, but, by reason of financial reverses, soon to be dispersed at auction in Chickering Hall, are on view at the rooms of the American Art Association, where they deservedly attract much attention. About eight hundred thousand dollars is the price this gentleman is reported to have paid for his acquisition of pictures and experience as a connoisseur. A few of the canvases included in this amount have been disposed of by private sale. Allowing for them a good round price, the collection, as it now stands, indicates that Mr. Seney must have been a very delightful business acquaintance for some of the dealers. It is not surprising that they all speak well of him. "Did you know my brother, who was missionary in this place before I came?" a young clergyman asked of a reformed cannibal chief, on landing on one of the Pacific islands. "Oh, yes, me know him berry well. He was berry nice man—me eat big slice of him," was the enthusiastic reply.

THE collection contains many of the most valuable modern paintings to be found in this country; but, in many cases, they are in such curious company that one cannot but wonder by what process of selection they were brought together. It would be easy to understand how an earnest admirer of Rousseau should have bought the thirteen examples shown of that master, nearly every one of which—leading with "Morning on the River Oise"—is first-class; but it is not so easy to understand how, admiring Diaz, he could suffer such an alleged work of that artist's brush as the landscape, No. 127 in the catalogue, to hang in the same house with a masterpiece like "The Forest of Fontainebleau" (No. 279); or, how, owning Daubigny's marvellous landscape with a pool and storks in the foreground (No. 241), he would condescend to have such a poor thing as the "Landscape and Cattle" (No. 30), which is attributed to the same master. And how could one who bought some "Corots" that are found bearing that name in this collection really have appreciated the qualities which won for the poetic painter his undying fame and which are here conspicuously absent? Mr. Seney, I am told, was only a few years getting together these three hundred canvases; and if that be so, it is difficult to con-

ceive why, if he wanted an example of Vibert, for instance, he should have bought such an archaic specimen as "Inspecting the Fort," a made-up studio picture of costumed figures, dated 1867, and showing hardly an indication of the qualities which have since won success for that witty artist. The collection abounds in unusual examples of famous modern painters, and in some cases the choice has been very fortunate. "An Oriental Funeral," dated 1870, is an admirable example of Eugene Fromentin: the canvas, by the way, although alive with human figures, reveals the presence of no horse, and a Fromentin without a horse is as rare as a Wouvermans without his traditional milk-white steed. Another Fromentin is a street scene in Venice, with no figures at all. Among the Pasinis, in which the collection is unusually rich—"An Arabian Bazaar on the Outskirts of Damascus" is especially charming—is a purely pastoral scene (No. 120), "Landscape and Cattle." Munkácsy, too, signs a landscape—a large canvas, showing a common and a country road with twilight effect, very bold and clever. But the great Hungarian is seen at his best in "Bringing in the Night Rovers," a powerful picture, evidently of something which he himself had seen and committed to canvas so far as he could recall it. A party of handcuffed brawlers is being marched through the narrow, dirty street at early morning, in view of market women, children and laborers going to work. At the head of the gang is a ruffian who has evidently had a severe tussle with the police; near him is a student, turning, shamefaced, from the horrified gaze of a young woman, probably his sweetheart. Every figure is full of character; every face is full of expression, and the picture, as a whole, is so well composed and tells its dramatic story so simply, so truthfully, that one easily forgives the characteristically sooty coloring which mars so many of Munkácsy's best works. "In the Studio," the well-known canvas showing the artist and his wife, is also in the collection.

BOUQUEREAU'S "La Vierge aux Anges," commercially speaking, is an important picture, for the possession of which there will be lively competition, but it will hardly convert those who like to see real flesh instead of the pretty waxen composition of this famous artist. Admirable in drawing, composition and sentiment, the work fails to please the critical eye; for one knows that such a child as is shown here could not possibly live, and that he needs all the care of the angels who surround him in the picture. You could run a pin into the infant's leg clear to the bone, and he would never feel it. Surely, Rubens, with all his vulgarity, is worth a thousand such "dudish" painters as Bouguereau, Cabanel and others of the same school. Rubens, at least, could paint living flesh. These gentlemen never do so. Other popular pictures are: Benjamin Vautier's "Bringing Home the Bride;" Defregger's admirable "Arrival at the Ball;" Domingo's "Spanish Café"—perhaps the most important work by this master in the country; Renouf's "A Helping Hand," known to us all by the excellent print of it in the dealers' windows; "The Marriage Settlement," by Henry Mosler; "Romeo and Juliet in Friar Lawrence's Cell," by Carl Becker; "A Prisoner of State," by Eastman Johnson; "The Country Doctor," by E. Harburger, a thoroughly admirable bit of genre, representing a poor sick little fellow, with face bound up in a handkerchief, sitting on his father's knee and leaning forward toward the doctor with the most pitiful expression imaginable; Delort's "Richelieu and Father Joseph;" "The Duet," by Dagnan-Bouveret, a more agreeable picture than the artist's "Un Accident;" "A Difficult Question," by Gauguin; Knaus's "Herd Boy," a happy youngster, lying upon his back and kicking up his heels with healthy exuberance, and "The First Essay," by Jochmus, an excellent work of its class.

IN addition to those already indicated, attention may be directed to several other paintings, which are among the finest in the collection. Note Millet's "Brittany Washerwoman" (No. 280) and "La Blanchisseuse" (No. 177); Hugo Salmson's "Woman Churning" (No. 175), quite in Millet's vein and hardly inferior to his work; the two examples of Diaz, "The Bathers" (No. 186) and "Abandoned by Love" (No. 283); the "Landscape" by Lambinet (No. 21); Rosa Bonheur's "Landscape and Sheep" (No. 257); Van Marcke's "La Vanne" (No. 284); "Sheep," by Jacques (No. 48); Rico's "Mill at Montargis" (No. 61) and "A Venetian Palace" (No. 185)—observe how cleverly the figures are put in in the

latter; Kowalski's "Winter in Russia" (No. 96), with its admirably painted snow and excellent distance; Jules Breton's "Evening in the Hamlet of Finisterre" (No. 282), perhaps the strongest work of this admirable artist; Clays' "Holland Boats" (No. 108); W. T. Richards's strong body color painting, "Rocks at Newport" (No. 117); Rousseau's silvery landscape (No. 187), "Evening" (No. 236), and "Sunset" (No. 139); Jules Dupré's tender "Sunset" (No. 144), with marvellous aerial perspective, and "Approaching Storm" (No. 248), with its luminous, opalesque sky; Schreyer's masterly "Snow-bound" (No. 149) and "Tired Horses" (No. 266), in both of which he is seen at his best; Madou's "Grandfather's Present" (No. 225); Isabey's "Scene in Venice" (No. 265); Decamp's "Washing Clothes" (No. 273)—an unusual example of his work—and D. Ridgway Knight's "The Reaper's Rest" (No. 190). Andreas Achenbach has a "Landscape and River View" (No. 71) which, in its delightful quality, reminds one of Hobbema. The sky is especially good; and while on the subject of skies, let me suggest to the landscape artist who visits the gallery where this picture hangs, to study it and compare it with the no less admirable skies in several other pictures all in the same row, leading, perhaps, with the vaporous veil in Rousseau's wonderful "Morning on the River Oise," already alluded to, and following with Pasini's (No. 198), Lambinet's (No. 21), Dupré's (No. 51), and Dalbono's (No. 8), an exquisite view of the "Bay of Naples," executed with a clean, masterly touch, giving the delicate effect of water-color combined with the strength of an oil-painting. The name of this artist is not much known in this country, but some of the best works in the Seney collection are by painters who have not been made fashionable by the dealers. It is in the acquisition of paintings of this kind that I fancy I find Mr. Seney revolting against the undue tutelage of his advisers. His own good taste might eventually have led him to throw out as much as a third, perhaps, of the pictures shown here, and to remodel the collection according to his improved judgment. "The Hunting Party," by Marchetti, is a masterly little painting, combining the best qualities of Meissonier and Fortuny, and worthy of the reputation of either of these artists. Another charming work to which attention should be called, for the name of the painter is unfamiliar in this country—I cannot even find it in Clement's "Dictionary of Artists"—is the little canvas called "Comfort," by John J. Paling, nothing but an old Dutch peasant blowing on his hot porridge, but a delightful genre not unworthy of Josef Israels himself.

THE general meeting of "artists, collectors and other friends of art" in New York, called by the Committee on Organization of the proposed national art league to act upon the constitution prepared by the special committee, has not convened up to the time of going to press. It will be seen, however, by the following report, which will be presented to the meeting, that the special committee has found it desirable to begin with the organization of a New York branch of the proposed national league. This being effected, its officers can co-operate with similar branches which may be established in Boston, Philadelphia, Washington, Baltimore, Cincinnati, St. Louis, Chicago, San Francisco, and elsewhere; and, as soon as practicable, the branches can unite in effecting a national organization. The league, to be truly national, can be practically established only by such means. There is a philological objection, to be sure, to the forming of a "branch" before the parent trunk has been born; but the objection, perhaps, is only a philological one. Among those of the Committee on Organization who signed the call for the general meeting are: Daniel Huntington, President of the National Academy of Design and the Century Club; John Taylor Johnston, President of the Metropolitan Museum of Art; Thomas W. Wood, President of the American Water-Color Society; Henry Farrer, president of the New York Etching Club; the painters, R. Swain Gifford, Eastman Johnson, Frank D. Millet, F. Hopkinson Smith, William M. Chase, J. Alden Weir; the sculptor Augustus St. Gaudens; the architect Stanford White; Professor W. R. Ware, of Columbia College; George Wm. Curtis, editor of Harper's Weekly; A. W. Drake, art director of The Century; Mrs. William T. Blodgett, President of the Decorative Art Society; Mrs. Susan B. Carter, principal of the Cooper Institute Art Schools; Mrs. T. M. Wheeler, of the Associated Artists; the art critics W. J. Stillman, Charles De Kay, W. McKay Laffan, W. M. F. Round and J. R. W. Hitchcock, and the collectors Cyrus J.

Lawrence, Thomas B. Clarke, James F. Sutton, Charles B. Curtis and Brayton Ives. I divide these names into classes, as a suggestion to leaders in art matters in other cities than New York, who are considering the question of organizing branches of the national league.

THE following is the proposed constitution, as already approved by the Committee on the Organization of a national art league:

Article I.—This organization shall be known as "The New York Branch of the National Society of Arts." It shall be composed of artists, collectors, and other friends of Art.

Article II.—Its object shall be to protect and promote the interests of Art in the United States, in connection with similar organizations which may be hereafter established in other cities of the Union, to form collectively the National Society of Arts.

Article III.—To achieve this end, it will seek to check fraud and deceit in the traffic in works of art; to oppose, by every legitimate means, bad art in public places; to advance sound art education; to encourage public art exhibitions, both temporary and permanent; to secure legislation in behalf of the true interests of American art and artists; and to establish friendly relations between artists and collectors at home and abroad.

Article IV.—The management of this organization shall be vested in a Board of Twenty Trustees, seven of whom shall be American resident artists. The Trustees shall select from their number a President. There shall also be five Vice-Presidents, a Secretary and a Treasurer; but these officers shall not necessarily be selected from the Board of Trustees.

Article V.—The Board of Trustees at their first meeting, shall divide themselves by lot into four equal classes, to serve for terms of one, two, three and four years respectively. At each annual meeting of the organization thereafter there shall be chosen by ballot five Trustees to serve four years.

Article VI.—The Trustees shall annually choose by ballot from their own number a President, who shall also be President of the organization. They shall annually appoint a Secretary and a Treasurer, and shall annually select by ballot from their own number five persons, who, with the President, shall constitute an Executive Committee, who shall be clothed with such powers as the Board of Trustees may prescribe.

Article VII.—The members of the organization shall consist of two classes: (1) Members, who shall pay Five Dollars annually, and (2) Life Members, who shall pay Fifty Dollars in one sum. Both Members and Life Members shall be admitted only after approval by the Executive Committee.

Article VIII.—The Board of Trustees shall hold regular meetings on the first Tuesday in each month (except June, July, August and September). Eleven members shall constitute a quorum competent to transact any business before the Board.

Article IX.—The Board of Trustees shall have power to enact such by-laws for the government of this organization as may be required, not inconsistent with the provisions of the Constitution. It may also fill vacancies in its number, caused by death, resignation, or otherwise.

Article X.—The annual meeting of the organization shall be held on the first Tuesday in April, 1886, and each year thereafter, for the election of five Trustees, and for the transaction of such other business as may be brought before it. At the annual or a special meeting, thirty members shall constitute a quorum.

Article XI.—Special meetings of the organization may be called by the President, with the approval of three members of the Executive Committee, and shall be called whenever the President shall be thereto requested in writing by twenty members of the organization. But at such special meeting no business other than that specified in the call shall be considered, except by unanimous consent. Notice of such meeting shall be sent by mail to each member, at least ten days before such meeting.

Article XII.—The full power of the organization shall be vested in the Board of Trustees, which shall be subject only to the authority of the annual meeting.

Article XIII.—These articles may be amended and the qualifications of members changed at any annual meeting of the organization, by a vote of two-thirds of the members present, provided that a printed notice of the general object of the proposed amendments shall have been mailed at least ten days before the meeting to every member of the organization.

Committee on Constitution: CYRUS J. LAWRENCE, HENRY FARRER, MONTAGUE MARKS, R. SWAIN GIFFORD, CHARLES B. CURTIS.

A MUCH esteemed correspondent in Washington writes as follows:

In your February number you take the proposition to buy the paintings by Mrs. Fassett and Miss (not Mrs. as you print) Ransom as the text for a few disparaging remarks about the fitness of Congress to make such purchases. Your language is rather strong; for instance, when you speak of "reckless jobbery." Now, I don't believe there is a particle of the taint of "jobbery" in the proposal!

The pictures, if they have any claim to be bought by the Government for the halls of Congress, would possess it by reason of their value as records of historical events or personages; for Congress is not engaged in making an art gallery. Now, the picture of Thomas is a double portrait of the battle-field, the surrounding landscape of Chickamauga and of the general whose ability gained that field. It commemorates one of the most important occurrences of the war and one of the noblest men and best military leaders America has yet produced. The artist—who was formerly a pupil of Huntington, Durand and Hicks, and who afterward passed a long time in study and work in Europe, and whose studies of some of the

masterpieces in the Dresden Gallery are simply charming—spent weeks in studying the battle-field of Chickamauga. The fidelity with which she has represented both the surroundings and the man are witnessed to by hundreds of his old comrades. The painting is a faithful, conscientious work—it is thoroughly painted. As I never saw Thomas I cannot say as to the likeness, save that it impresses you as a good likeness, and I must believe from the testimony I have seen, it is an excellent portrayal of the man. Congress will do a good and not a bad act by purchasing it, in my judgment. The protest of the Penn. Academy was an impertinence because, without having seen the painting, they denounce it. I will say nothing about the injustice to the artist, and the insolence to the library committee, involved in this protest. If this is the kind of justice earnest artists are to receive at the hands of our American Art Academies, Heaven help them!

As to the very large and very interesting (by reason of its portraits) painting of Mrs. Fassett's, that has a claim in that it presents the "vera effigies" of the notable men and women of that day—many of whom have already "gone over to the majority"—Chas. O'Connor, Benj. Hill, President Garfield, being the first names that occur to me. It records, too, an important event, but one which I fancy the Democrats will not care to perpetuate the memory of. As a work of art, why, very few paintings including crowded portraits can have much of artistic merit; they are mostly valued as mementoes, and I should base the claim of this painting on that characteristic, which it certainly possesses. If these two pictures are worth buying at all, the price does not seem exorbitant, judging from prices paid for similar works.

DOES it not occur to my correspondent that \$10,000 is rather high for a mere pictorial "record of an historical event"? Perhaps, as he says, "Congress is not engaged in making an art gallery;" then why should it be asked to pay the price of a great work of art for what, in the judgment of competent persons, is not as valuable as a good photograph would be? I am glad to learn that there was no "jobbery" in the attempt to induce the Government to make this purchase, and that there was no "jobbery" in the attempt to induce the Government to buy Mrs. Fassett's chef d'œuvre, "The Electoral Commission," for \$15,000. But it is certain that neither Miss Ransom nor Mrs. Fassett ever sold or could ever sell one of the pictures to private purchasers for even a fifth of the price asked of Congress; and it seems to me very proper that the attempt to enrich these two ladies at the expense of the public treasury has been defeated. MONTEZUMA.

ADVICE BY PRIVATE CORRESPONDENCE.

THE reply to "E. E. D." on another page will serve for many readers of The Art Amateur who desire the same information. This lady asks if we are willing to answer inquiries in regard to artistic furnishing of houses and single rooms by private correspondence, and if so, what are our "terms." In our next issue fuller particulars will be given. In the meanwhile, to avoid possible misapprehension, we would say that our correspondence columns are always open to the reader free of charge. It is only when private information is called for, involving expense and extra trouble, that a fee is required, and the charge of five or ten dollars for a set of samples giving a complete color scheme for the paint, paper, furniture and draperies of a room will not be found unreasonable.

Dramatic Feuilleton.

Hamlet.—Good, my lord, will you see the players well bestowed?
Polonius.—My lord, I will use them according to their desert.

THE theatrical season, which will end very early this year, will long be remembered as one of the most brilliant in the history of the American stage. We have had in this country, at one time, the greatest actor of England, the greatest actor of Germany, the greatest actor of America and the greatest actress of Italy—Irving, Sonnenthal, Booth and Ristori. That would be glory enough for one season; but these splendid stars have been surrounded by bright constellations.

Irving will conclude his farewell engagement at the Star Theatre on April 4th, and sail for England on the following Tuesday, never, he says, to return to the United States professionally. But an actor's "Never!" is usually like that of the Captain of the "Pinafore." At any rate, Mr. Irving has already promised to come back on a social visit within a couple of years; and, being here, he is almost sure to act, if only for charity.

The only novelty of the farewell season at the Star is "Eugene Aram," a gloomy and peculiar play, made interesting by Irving's wonderful acting and brightened just a little by Ellen Terry's grace and beauty.

Everybody knows the story of "Eugene Aram." The

moody, melancholy and desperate despair of a man with a murder on his mind suit Irving perfectly, and it is instructive to observe the art with which he discriminates between Aram's characteristics and those of Matthias, in "The Bells," who also suffers from the constant consciousness of a crime. Beyond this study of character and the charming love-making of Miss Terry, the play has no dramatic value.

It was hoped—it was almost expected—that Irving would celebrate his last week here by bringing out "As You Like It," with scenery by American artists, costumes by American workpeople and properties by American makers, and would transfer the play to his London theatre for the opening of his season. The revival of "As You Like It" at the St. James's, London, by Mr. and Mrs. Kendall, has interfered with this project, which would have been a liberal education for our managers and their employés. But I have strongly advised Mr. Irving to put "As You Like It" upon the Lyceum stage as soon as possible, without any reference to the St. James's revival. This is good advice, I think, from a business point of view; for every playgoer who has seen the Kendalls in the comedy would be anxious to compare their presentation with that at the Lyceum, while, from an artistic point of view, I need only mention that Ellen Terry is a born Rosalind and Mrs. Kendall, to phrase it mildly, is not.

The farewell programmes are made up of pieces which have been seen during Irving's three previous engagements; but, as he presents them, can they be seen too often? What a wide range of parts he impersonates, from *Dubosc* to *Hamlet*, from *Makvolio* to *Shylock*! What an impressive combination of all the arts and artifices of acting, painting, music and stage-management render every performance memorable! How perfect are the details of every scene! How admirable is the discipline of the carefully-trained company! And how, like golden sunshine, the charm of Ellen Terry irradiates every play in which she appears!

Before Mr. Irving's departure he will be the guest of our most prominent citizens at a public banquet. Ex-President Arthur, or, in his absence, Senator Evarts, will preside. Then some of the most eloquent speakers in the land will tell us what his two visits have done for the public and for the profession.

Such an actor, such a manager, such a teacher, such a reformer ought not to be allowed to leave this country forever. If it be necessary to build a theatre for him in order to induce him to reconsider his resolution, the theatre must be built. No doubt the funds could be subscribed at the Delmonico banquet. Perhaps they will be. I have seen greater miracles.

SONNENTHAL had only five weeks' leave of absence from the Imperial Theatre, at Vienna, of which he is the manager, and, consequently, his performances here were limited to a fortnight. He was most hospitably received; he had receptions at the Thalia Theatre, the Liederkrantz and the Lotos Club, and our leading actors sent him congratulatory letters and telegrams.

In person, off the stage, Sonnenthal appears as tall and stout as Salvini. He has a large, round, beardless face—an actor's face—and large, brown, sympathetic eyes. His voice is musical; his manner courtly. No one can realize, while looking at him, that he began life as a journeyman tailor—which is next to nothing: the ninth part of a man; especially in Germany—and that he was once so poor that he made with his own hands the costumes which he wore upon the stage. Now he is a gentleman of fortune, education and position, and he receives \$900 a night for his services as a star.

Making his debut in "Uriel Acosta," a play as gloomy as "Eugene Aram," and much more preachy, Herr Sonnenthal's abilities as an actor could hardly be judged from his first night's performance. Like *Eugene Aram*, the hero of the play is a teacher, and a sweet and lovely maiden falls in love with him; but here the resemblance between the two plays ends—except that both are melancholy and undramatic.

Sonnenthal has a fine stage-presence; he delivers the long monologues of *Uriel* with elocutionary skill; he uses his great brown eyes effectively; he knows how to listen; in short, he is evidently an accomplished and experienced actor. But, as *Uriel*, he had only one electrical moment, when, with a heart-moving cry, he flung himself at his mother's feet. Then he roused the immense audience to enthusiasm.

The part by which Herr Sonnenthal will be judged by American critics is *Hamlet*. In this we can stand him

beside Booth and Irving, and take his measure accurately. His conception of the character is clear and simple. He sees no mysteries in it, and accepts Shakespeare's words as they are written. I should think that his *Hamlet* would resemble that of E. L. Davenport. If so, it will be very good.

But it is in modern French plays, translated into German, that Herr Sonnenthal will most delight his New York audiences. Before this prediction is printed he will have left us; but his return, next year, is certain.

BUT it must not be supposed that this brilliant season has been distinguished for tragedy alone, although the enjoyments of Irving and Sonnenthal were preceded by those of Edwin Booth—who never acted better—and Lawrence Barrett—who never acted so well. On the contrary, there have been plenty of high-class comedy and burlesque performances and less than the average of tenth-class variety rubbish.

Wallack's Theatre, for instance, has redeemed the errors of "Youth" and "Victor Durand" by the production of a pleasant play, called "Impulse," cleverly adapted from an old French comedy by Mr. Stephenson, a London playwright.

The story of "Impulse" is not new; but it is treated so naturally and unconventionally that it equally interests the most blasé and the most salady of playgoers. There is a weak wife, who, during the absence of her husband at the wars, flirts with a handsome Frenchman, who persuades her to elope with him just as her husband returns. There is a friend of the family, a gallant Colonel, who dextrously interferes with the elopement, and detains the wife until the husband appears to take her back to his home, but not to his heart.

Of course, as in "Lady Clare," "The Lady of Lyons" and a dozen other well-known plays, the wife falls in love with her husband as soon as he holds himself aloof from her. But this ordinary complication is given a clever turn in "Impulse" through the intervention of the gallant Colonel aforesaid.

The Frenchman forces himself into the presence of the weak wife, who no longer cares for him, and, by threats, compels her to introduce him to her husband. As a friend of the husband the Frenchman frequents the house, watching for an opportunity to speak to the wife alone. The opportunity occurs when all the characters are invited to a ball at the British embassy. The wife stays at home with a headache; the Frenchman comes in through the window. The wife declares that she hates him and loves her husband; the gallant Colonel arrives in time to hear these declarations. Presto! The Frenchman is expelled in disgrace, and the husband and wife rush into each others' arms.

Elegantly placed upon the stage, with new scenery by Goatcher, ravishing costumes for the ladies and splendid uniforms for the gentlemen, "Impulse" is so admirably acted by Rose Coghlan, Annie Robe, Effie Germon, Lester Wallack, John Gilbert and Osmond Tearle, that it would deserve success if it were a much weaker play. Mr. Wallack, as the Colonel, might star in the piece if he liked. The part suits him as if he had been measured for it, and he acts it with a humor, tact, sangfroid and bonhomie of which he seems to possess the sole secret among modern American comedians.

The season at Wallack's is to end, early in May, with revivals of "Diplomacy" and "Home," and, possibly, the production of an English drama, called "Joan," for Miss Coghlan. But "Impulse" has been its chief and best feature.

THE Union Square Theatre, after a series of failures, reduced its prices thirty three per cent, put in new chairs, and produced a story play, called "A Prisoner for Life," modelled upon "The Two Orphans." Since this new departure it has been crowded, and the other managers are perplexed as to whether the play or the reduction in prices attracts the public.

Steele Mackaye's new theatre, the Lyceum, from which wonders are anticipated, is announced to open, on Easter monday, with a new play by Mr. Mackaye, a new company, headed by Robert Mantell, and so many mechanical contrivances and ingenuities that the Madison Square, with its elevator stage, is to be completely eclipsed.

The handsome new Standard Theatre has not yet secured a success in its speciality of opera comique. It is to be hoped that Gilbert and Sullivan's new Japanese opera will be produced there, and that Mr. Duff may renew his "Pinafore" profits.

STEPHEN FISKE.

BOSTON CORRESPONDENCE.

EXHIBITION OF THE PAINT AND CLAY CLUB—VOGUE OF THE ENGLISH PORTRAIT PAINTERS—DRAWINGS BY A HARVARD ART PUPIL.

BOSTON, March 8, 1885.

NO wonderful work of genius signalized this season's exhibition of the Paint and Clay Club, yet it was an exhilarating display of local art. It occupied the gallery of the Boston Art Club, which possesses the finest clubhouse among art clubs in this country or the world (if, indeed, it be not the only one in the world, it was when it was built three years ago) but is rather short of artists. The Paint and Clay has heretofore held its exhibition in its own room, a loft in the top of a business-block, which it has the use of rent-free. But now that the fun and novelty of taking ladies and gentlemen in evening dress up to its garret, through narrow and grimy stairways, lighted by oil lamps, has worn off, it has been deemed judicious to secure an exhibition-room less Bohemian. Hung in the place of the regular show of the Art Club, the Paint and Clay product for the year was seen to be one of serious character and high quality and fully representative of the best set of Boston painters, which the Art Club Exhibition usually has not been. Head and shoulders above their fellows in the club stood Foxcroft Cole (to whom both by seniority and by solid achievement would willingly be awarded the primacy among Boston artists at the present time) as landscapist and Frederick P. Vinton as portraitist. Pressing upon them in their respective departments came Enneking and Vonnoh; and among the works of the main body of painters were next to none of those puerilities and commonplaces which have so often composed the staple of American art exhibitions. Mr. Cole's landscapes had the richness and dignity, combined with truth and feeling, which tell of the ripened taste and complete power of a strong man in his best period of development. His warmest admirers were surprised, and more than vindicated in their habit of coupling his name with that of Daubigny, and classing him with the great modern French school; noble and sincere as always, but sweeter and tenderer than before was his group of canvases—rightly assigned the place of honor on the walls. Mr. Vinton's portrait of Rev. Dr. Peabody is little short of an "event" in his brilliant career. To his French technique, fine and fearless, is added in this grand figure in its academic robes, a genial glow of sympathy and "bonhomie" that have been missed in others of his works. The artist has apparently come to the conclusion that what is best in a man is, after all, the truest of the truth about him, rather than some peculiar and perhaps characteristic foible, however cleverly detected and keenly and courageously suggested. Enneking displayed in this exhibition his ambitious and rather perilous purpose to paint the figure as well as landscape. His pluck and determination are greater than his powers in this direction as yet. The flesh is over-particularized, labored and painty, the drawing far from faultless, and the subjects and compositions without interest or significance. Evidently he would like to follow in the footsteps of his friend and mentor George Fuller. It is somewhat puzzling that while his landscape work is redolent of, yes, saturated with, sentiment tender and true, his figures lack entirely the aroma of poetry shed from Fuller's. But Enneking is nearly twenty years younger than the master whom he so revered, and is not less true an artist in his aspirations. A stalwart worker, and an original and independent thinker, he will arrive somewhere in due time. Vonnoh's brilliant heads, sparkling with vitality and truth of detail, are well known in New York, and here were two of the best of them, together with a life-size portrait of a girl of twelve, which has been much discussed on account of her displaying but one long stocking, the other leg being folded under her, it was presumed, after the fashion of school-girls, though only a close search revealed what had become of the missing member. Among the noticeable landscapes were several of the loveliest and tenderest—rich in their very simplicity of bare, open moorland and sky—by John B. Johnston, and some delicate effects of color and light by Ross Turner, whose strong point is water-color and who paints effects commonly reckoned proper to water-color and paper with oil on canvas. Thomas Allen, the millionaire landscape-painter, contributed a carefully studied and very effective country-road scene with horses and tip-cart, coming straight on, capitally handled throughout. Mr. Allen, by the way, has added a studio story to the top of his brown-stone residence on Com-

monwealth Avenue, which is becoming a sort of Museum of rich spoils from many lands.

Ever since Mr. Hubert Herkomer came and went through the eligible portrait-purchasing class in Boston and New York, we have naturally been liable to incursions from English portraitists. Herkomer's immense rewards—a fair fortune made in a single winter—were not due simply to the incident of his coming from England, nor to the fact that he prepared his way in advance by letters to the best people, and played his trumps after arriving most skilfully. He could also paint. But there seems to have got abroad an impression that this last named incidental is not an essential. We have had two or three charming and amiable visitors here from England who may have some reason to feel confirmed in this view that proper letters of introduction and agreeable accomplishments for dinners, aesthetic parties and high teas quite sufficiently equip a man for painting the portraits of all the grand world of Boston and its children. Mr. Edward Clifford seems to have passed into every household in the fashionable circles and left its first-born done in his peculiar pastel. More puerile, crude, and feeble "likenesses," it is impossible to conceive passing muster as portraiture in the rural districts done at the tail of a travelling van, for \$1.50 the head. Yet such is the virtue of the fame of painting people of quality in England, that Boston's nobility and gentry have really taken Mr. Clifford's hard and hopeless pencil as inspired. It is nothing short of a scandal among those who thought that Boston had passed beyond that period of culture where such things were possible. A quantity of essentially shapeless heads, and figures with neither the flesh of humanity nor the anatomy of any known animal whereon to put flesh, have been exhibited at one of the art stores amid the wonder and amaze of the ordinary frequenters of the place. The naïveté, whether real or assumed, with which these exercises of the crayon-class are exhibited, steals away the wrath and contempt that would fall on the dealer were he to present them as his own wares; the strange story is told of their vogue among the first circles, and artists, connoisseurs and critics go silent and dazed away, both sadder and wiser in their apprehension of Boston culture. Poor Mr. Archer does not seem to flourish like his compatriot, probably because he is a much better artist. Boston has seen too much of the first-class French and French-trained American art to be satisfied with second-rate and third or fourth-rate British art and artists—the Boston, that is to say, that is not in snobdom.

Very opportunely while this painful exhibition of English-bred portrait-painting, together with a huge landscape by Mr. Vicat Cole—literal and labored, piecemeal and cold, with neither tone nor unity of effect—is holding at one shop, at another is hung a collection of the drawings of a favorite pupil of the Harvard University instructor in painting, who, though a hard-working scholar and "high-toned" man, might be demonstrated to be a snob in art, according to Thackeray's definition of the snob as one who models himself upon his great man, surrendering his own individuality implicitly to a "set," and finding delight and wonder, even in its exemplars' defects and vices. Mr. Moore, of Harvard, preaches and practises the English art especially, and Mr. Warren, who makes the exhibition under notice, is his faithful pupil. Technically complete his work is pronounced by the admirers of the school. A rock is shown (in opaque water-colors) with every crack and discoloration, bush and weed; a mountain with every patch picked out in detail, and the whole thus belittled; some admirably accurate copyings of architecture, perfect in perspective and values, and some excellent reproductions of the rime of age on Venetian walls, with not a course of bricks more or less than there should be in fact where the plaster has dropped off—these are the triumphs of this purely pedagogical art. But where the pupil has attempted to paint some poetry into his landscape, where he sought to render some large or tender effect, or suggest something beyond what he can delineate, his schooling has failed him, of course. So his mist can be cut, apparently, like cheese, or kneaded like putty, and his sunlight is as hard and metallic as so much sheet brass. He is technically equipped, say the worshippers of this sort of thing, and ready now to paint like Turner, if he has Turner's inspiration. If, indeed! For if he had had any inspiration, either he never would have put up with the discipline he has been through, or it would have been killed out by this time. Like the poor horse that was taught to eat shavings, his art just as it got completely trained was dead.

GRETA.

Gallery and Studio

DANIEL RIDGWAY KNIGHT.



LÈVE de Gleyre et de M. Meissonier," says the catalogue of the Salon in detailing the qualities and titles of Mr. Knight. It is curious enough that this painter of French peasant life and of the labors of the field in sunny France, a sincere and realistic painter above everything, should own as his masters Gleyre, most profound and sympathetic of idealists, who lived perpetually face to face with his dream, and Meissonier, whose disdain of present realities has enabled him to work for half a century without finding a dozen contemporary and real subjects worthy of his brush. Both Gleyre and Meissonier have neglected persistently the life and world in which they breathe and move; neither of them has applied his immense talent to the real expression of the passions, griefs, joys or even the mere daily activity of his epoch; and neither of them will therefore be able to take rank among the great men, whether poets or painters, who have either uttered the cry that so many around them were unconsciously longing to utter, or who have thrown on to canvas the expressions of the masses of their contemporaries, whether happy or sad—of the men, in a word, who have extracted from their times the very essence and formula of those times. Happily Mr. Knight has avoided the most terrible of all reefs in the sea of art, namely, imitation. His masters have been utterly without influence upon him as far as inspiration and choice of subjects are concerned; he has simply profited by their admirable example in all technical matters and sought to imitate their artistic probity and sincerity, while he appealed to nature for his inspiration and his subjects.

Mr. Knight hails from Philadelphia, where he was born in 1842 of an old Quaker family. Nothing could have been less conducive to the development of a taste for art than the severity of the interior in which he passed his youth—an interior where no such thing as a

picture was visible. Apprenticed in a wholesale hardware store, he used to pass his evenings at the Franklin Institute Library, and there he amused himself by copying in pen-and-ink, engravings out of *The Art Journal*. His drawings were noticed by some Philadelphians and the idea struck him that he would study art. His father's consent was obtained, not without some difficulty, and so the youth left the hardware store, studied for a couple of years in the Philadelphia Academy, and in 1861 he went to Europe. He entered the studio of Gleyre, an artist who taught the disdain of facile success; a dreamer; a painter-poet filled with the care, the pas-

successful. Then, after spending six months in Gleyre's studio he was admitted, and in all succeeding competitions he came off with flying colors and not very far from the head of the list. The training he had at this period of his career made him the excellent draughtsman that he now is. At the present day boys of eighteen or nineteen, pupils of the *École des Beaux-Arts* or studying in some artist's studio, paint their picture and even get their medal or mention at the Salon. Formerly, the artist's progress was less rapid. In the studio, and at the *École des Beaux-Arts*, the students drew academics, painted from the nude, and worked at

pictorial composition; but they had too much respect for their masters to think of attempting to paint a picture on their own account while they were still studying the technique of their art. The utmost liberty they took was to copy Rubens or Raphael in the galleries of the Louvre.

After studying according to these honorable and respectful traditions, side by side with Le Comte du Nouy and Delort in the studio of Gleyre, and at the *École des Beaux-Arts*, Mr. Knight visited Italy. He remained three years and a half in Europe, and returned to America just in time to see the end of the war, in which his brother had served with credit. At Chambersburg he saw something of the brutalities and horrors of the great civil conflict—the furious hurrying forward of slave stampedes, the

miseries of fugitives, and the insolence of unprincipled soldiery—souvenirs of which he afterward turned to account. But at this time, although he had taken a studio in Philadelphia, he had no idea of painting a picture, and three hard years were spent in portraiture before, in 1866, he produced "The Siesta," for the Artists' Fund Society. The subject was an old man leaning back asleep in his chair after dinner. This picture when put up for auction fetched, to the artist's surprise and delight, the respectable figure of \$350, out of which \$100 went to the Artists' Fund and the rest into the happy painter's pocket. The buyer was Mr. Mathew Baird. After this, Mr. Knight seems, all at once, to have found how to paint pictures,



DANIEL RIDGWAY KNIGHT. DRAWN BY HIMSELF.

sion and the respect of his art. Charles Gleyre might be called a modernized Raphael, just as Prud'hon was a sort of French Correggio; in line and drawing Gleyre was a consummate master. At the time when Mr. Knight became his pupil, the system of competitive examinations or "concours" existed at the *École des Beaux-Arts*. There were then no painting-classes but only drawing-classes, and the members of the Institute took it in turns to teach, month by month, and each one on a different plan. This "concours" was renewed every six months, and the competition was rather severe, for there were always about 500 applicants for the 100 places to be filled. At his first trial Mr. Knight was un-



"JOSEPHINE AND HER WASHING-PAIL." STUDY BY D. RIDGWAY KNIGHT.



"ZEPHYRINE AND HER WATER-POT." STUDY BY D. RIDGWAY KNIGHT.

and he found a good patron just at the critical moment in Colonel A. K. McClure. Between 1866 and 1871 he

first Salon picture, "Les Fugitives" (1873), was in this note, I may say even this false note. The next year,

when looking about for some quiet country place where to spend the summer months, our artist chanced to light upon Poissy, a once famous old town on the banks of the Seine, some three-quarters of an hour by rail from Paris. Now, it so happened that Meissonier, the famous Meissonier, lived at Poissy, and Mr. Knight, who had already been introduced to the master, ventured to call on him one day to show him some water-color studies that he had made during his summer holiday at Poissy. Meissonier deigned to find good qualities in these studies, and urged the young man to stay and paint a picture of one of the subjects, promising

more or less under Meissonier's guidance, was "The Washerwomen" (Les Laveuses), Salon of 1875, representing a group of peasant women washing clothes on the banks of the Seine, a charming composition,



SKETCH BY D. RIDGWAY KNIGHT.

even to give him the benefit of his criticism. Mr. Knight accepted the proffered guidance with delight, and hence-

now in the possession of Mr. F. O. Mathiessen, of New York.

In 1875 Mr. Knight left Paris and went to reside altogether at Poissy, where he had been ever since, living

in the midst of his subjects, painting in all seasons in the open air, studying now a sky, now an effect of sunlight on the water, now making a score of studies of a field of mown hay, now a study of snow-clad landscape, and all the time filling his portfolios with studies of peasants—sketches in pencil, studies in water-colors, composition studies in sepia—a most indefatigable and conscientious worker, respecting himself and respecting his art according to the precept and example of his first master, Gleyre. Since this serious start in the path of artistic sincerity, Mr. Knight has gone on making rapid progress in his art, always excellent in his drawing and composition; always refining and making more delicate his observation of nature; always improving in tone

and color; and year by year achieving greater and greater success with his paintings and water-colors, not only in

forward abandoned costume and genre subjects for open-air landscape and figures. The first picture, painted

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America, but in France and England, where his water-colors in particular are much esteemed. At the Salon of 1876 he showed "Harvesters" and a "Market Scene," both bought by Mr. Anthony J. Drexel, and in 1877, "Village Water-Carriers," bought by Mr. Gillingham Fell. In 1878 he was unable to get any picture to exhibit at the Universal Exhibition, and a journey to America caused him to miss the Salon. He exhibited in the Salon of 1879 "The Vintage," now in the possession of Mr. Anson Phelps; in 1880, "Une halte" in the collection of Mr. Mesler, a London amateur; in 1881, "Après un déjeuner," now belonging to a Parisian amateur; in 1882, "Un deuil" in the collection of M. H. J. Barbey, of Paris; and in 1883 "Sans Dot." In the Salon of 1884 Mr. Knight was not represented, having been unable to finish his picture in time for the exhibition.

Such is a brief sketch of the industrious and persevering career which has rapidly and surely brought Mr. Knight to reputation and competence. To describe the painter's house at Poissy would require a whole article; for besides being a historical building inhabited in by-gone days by all sorts of celebrities, from Mme. de Parabère down to Balzac, it is a perfect museum of the cabinet-maker's art. In the suites of lofty old rooms Mr. Knight has arranged with great taste his ever growing collection of old furniture and bibelots, splendidly carved Dutch and French cupboards and cabinets, marquetry, brass-work, tapestry and other riches. In the dining-room is a complete set of the purest Louis XV. furniture. On each hearth are old "landiers" and fire-dogs, and in every nook and corner something old and queer and interesting. Indeed, there is so much to look at in the house that one hardly notices the signs of the master's industry, the studio with its piles of studies and its portfolios bursting with sketches. But Mr. Knight's real studio is the field or the river-bank, and, in his extreme conscientiousness and love of open-air sincerity, when he does work at home, in winter, from a model, it is not in the studio

in the house, but in a glass-house in the garden, a contrivance of ingenious industry which saves him from

Two of the plates, the old woman seated—"Josephine and her washing-pail"—and "Zephyrine and her water-pot" are capital studies of expression which Mr. Knight made specially for *The Art Amateur* from two of his favorite models. In the other studies of groups and figures, which have mostly served in various painted compositions, the reader will be able to appreciate the artist's qualities as a draughtsman and an observer. Mr. Knight does not paint the labors of the field with the austerity of Millet, showing us the human being in his function of perpetual struggle with the earth and the elements; nor, on the other hand, has he yielded too much to that urban sentimentalism by means of which Jules Breton has stolen the heart of the public. He has a natural tendency to see nature under an amiable and smiling aspect, and he certainly finds in the fields of Poissy, peasant girls far more goodly to look upon than the coarse and heavy peasants whom Millet has painted, digging and delving, toiling and moiling, resigned and joyless. Mr. Knight often finds in his peasant models a considerable development of coquetry, and under their rough vesture his draughtsman's eye is quick

to discover an elegance of line worthy of the sanguine of Watteau: witness those three girls sitting at a table in one of the accompanying drawings. Indeed, in looking at some of Mr. Knight's charming gleaners and washerwomen, I am often reminded of what Millet once said of Jules Breton's peasant girls: "Breton peint toujours, dans le village, les filles qui n'y resteront pas."

THEO. CHILD.

WILLIAM HUNT was not the first painter who left a legacy of aphorisms. Washington Allston had his studio wall written all over with them. "If an artist love his art for its own sake, he will delight in excellence wherever he meets it, as well in the works of another as his own. This is the test of a true love," "The love of gain never made a painter, but it has marred many," were two of the true-



SKETCH BY D. RIDGWAY KNIGHT.

the trickery and dishonesty of "studio light" and permits him to work practically in the open air, even in mid-December.

Accompanying this article are a number of studies and sketches chosen from the artist's voluminous portfolios.



SKETCH BY D. RIDGWAY KNIGHT.

est. It is said of Allston, by the way, that he laid in his pictures in solid crude colors and put them by for

months, till they hardened to a perfectly stony surface. Then he went to work to finish them with glazes. The result is, that his pictures have not lasted. Like most experimentalists of his profession, he has paid a heavy penalty for his temerity.

THE FRENCH WATER-COLOR EXHIBITION.

THE exhibition of the Société d'Aquarellistes Français, in the gallery of the Rue de Séze, Paris, is the most important and various held by that society since its foundation seven years ago. It comprises 176 water-colors and 56 drawings by 34 different artists, and, far from being discouraged by the present stagnation of the picture-market, the members, both old and new, seem to have made a special effort to attract attention and merit praise by the variety and originality of their work. The exhibition really presents a marvellous sum of talent and artistic skill.

To notice the pictures in detail would be fastidious, the more so as few of my readers are likely to see the originals. I shall limit myself, therefore, to recording the triumphs of recognized talent, and calling attention to talent that is rising. The hero of the present exhibition is M. Detaille, who sends eleven water-colors and studies of the Russian army, made during a month spent recently in Russia. The Russian officers themselves were astounded at his masterly skill and wonderful observation, and declared unanimously that none of their native artists had ever given such a truthful rendering of their army as he has done. M. de Neuville exhibits a fine picture of the Prussians destroying the telegraph at Etretat, an excellent composition. M. Julien LeBlant, with almost equal skill, portrays his favorite Breton Chouan warriors. Madame Lemaire, most exquisite of flower-painters, sends half a dozen figure subjects of extreme elegance and charm. M. Worms, abandoning for the moment his Spanish types, contributes three portraits and two clever anecdotic pictures, the "Old Maid" and the "Old Bachelor." M. Vibert, a greater wit, perhaps, than painter, is much preoccupied with the immortality of his works, and has therefore invented a process of unchangeable and im-

perishable water-color, which is more opaque than gouache, and which does not seem to present any ad-

Among the new-comers I must mention with especial praise Maurice Courant's

marines; Emile Adan's fresh and vivid impression of nature; M. Edmond Yon's delicate Dutch studies; Charles Delort's "Return from the Promenade," a cavalier saluting some ladies in a balcony over a Louis XV. doorway, an admirably composed work, full of charming details; Jean Paul Laurens's sepias for Faust, and for Thierry's History of the Merovingians; M. Maignan's classical compositions, the "Fates" and "Adam and Eve," which give an unexpected note in this essentially modern Salon; Adrien Moreau's pretty figures and landscapes—not, perhaps, very high art, but sincere and pleasing; M. de Penne's dogs and hunting scenes, full of observation and well composed; M. Zuber's Dutch view, a little heavy in color and wanting in airiness; M. Cazin's drawings, which will be studied with interest by the artists.

Maurice Leloir's work is full of finesse and charm and execution, with the perfection of engraving. M. Leloir has won himself a place among the best illustrators of the day, and it is as the illustrator of "Manon Lescaut" that he figures at the present exhibition. I prefer, however, the illustrations of M. de Beaumont, so delicate in sentiment and so ingeniously intermingled with the text of the legend of Cinderella, for a splendid edition to be published, I believe, by Boussod & Cie. Jean Béraud affects studies of

artificial light: his "Bal de l'opera" is certainly clever. MM. Lambert, Lami, Dubufe, Roger Jourdain, Heilbuth, Harpignies, Francois, John Lewis Brown and Mme. de Rothschild are all represented by remarkable works which compel the admiration of the critic, and make him regret that his space is limited. However, it is most satisfactory to be able to speak highly even in a general way of an exhibition such as this.

ED. VILLIERS.

A GREAT many patent methods of arriving at proficiency in art are advertised, but the only real road thither is by intelligent study and experiment. There are methods for making your work easier, but

of using that medium at all? The water colors of this artist might easily be mistaken for works executed in oil.

none by which the work can be avoided. Get the best tools your means will permit and learn to use them, but



SKETCH BY D. RIDGWAY KNIGHT.



SKETCH BY D. RIDGWAY KNIGHT.

do not rely on patent contrivances which are guaranteed to do what your hand directed by your intelligence alone can accomplish.

CRAYON PORTRAITURE.

A USEFUL little treatise on this subject, by J. B. Crocker, has been sent to us for notice, and we can say without reserve that, for practical purposes—apart, of course, from a personal instructor—the amateur could have no better guide. Portraits in black crayon are often attempted by the would-be artist because of the comparatively effective result that can be obtained by the expenditure of little labor and less skill. The portraits we hint at are surreptitiously founded on what is known to the trade as a "solar print," which, for this purpose, is a photograph faintly printed and enlarged to life-size from the portrait to be copied. The man who makes the solar print—which is usually on Whatman or other drawing-paper with "a tooth to it"—mounts it on a stretcher; and thus, at a cost of three or four dollars, the "artist" finds ready prepared for him the foundation of the picture for which he will, perhaps, get from twenty-five to fifty dollars, after he has gone over certain parts of it with the crayon tint, and worked up the details with a little point work by the aid of a few sittings from the original. In provincial towns—and much oftener, too, in large cities than is supposed—a great proportion of the crayon portraits executed from photographs are made in this fashion; and many persons even, who will indignantly deny that their work is anything but "free-hand," will use a very faint solar print to save them the labor in sketching the outline and getting correctly the shadows of the face. We have been much amused on more than one occasion at the pride and delight of the family and friends of some young man, regarded by all of them as an artistic genius, because he had made a crayon picture which was instantly recognized by its faithfulness as a portrait. The author of the handbook before us says that "anyone of average intelligence can, after a little practice, learn to execute a crayon portrait of real merit." Such a portrait as will delight a circle of village admirers who know nothing about art—yes. But a portrait of "real merit," whether the medium be crayon, or anything else, requires more than the conditions of "average intelligence" and "a little practice." The "solar print" enlargement method is not recommended by Mr. Crocker, who says truly that "an artist who works over solar prints exclusively does not rank with those who make a pure crayon portrait," and pictures so made "fade more or less when exposed for some time to the light, or turn a reddish tint, and after a few years are worthless."

Several ways of making an enlargement from a photograph are described:

A solar print may be obtained and used for tracing by blacking the back and tracing with a stylus. Another method is by procuring a negative from the photograph, and with a magic lantern throwing the picture upon a paper of the desired size, and tracing the outline in the dark with a piece of charcoal, after which it can be finished up by the photograph. In either or all cases draw the outline upon a piece of manilla wrapping paper in order that any necessary corrections or alterations may be made before transferring it upon the stretcher. There is also a system of squaring off a picture for enlargement which was much used by the old masters, and is used to a great extent among the artists of to-day. It consists in dividing the picture to be copied into squares of equal size, and drawing squares upon the canvas or paper as much larger as the desired drawing is to be larger than the picture to be copied. Then, whatever is seen in each square in the smaller picture, is to be drawn in the corresponding square upon the paper for the enlargement.

A good pantograph, which may be bought for about two dollars at almost any dealer in artists' materials, the author says, may be used for enlarging the outline from a small photograph; but we should recommend that the sketch be made without any such aid. The sketch, however, should be carefully drawn and all the necessary corrections in the outline put in, before beginning the picture itself; for frequent rubbing out will so destroy the surface of the paper that the shadows will look muddy and an artistic result will be impossible. The outline is transferred by rubbing the back of the paper with charcoal, putting the charcoal side face downward and tracing over the outline with a stylus or a hard lead-pencil, not bearing too hardly; and, after removing the charcoal surface of the paper from the stretcher and discovering the reproduced outline of the sketch, going over it slightly and very carefully with a small paper stomp charged with a little of the crayon powder artists call "crayon sauce."

We quote, in conclusion, a few paragraphs to show the practical character of Mr. Crocker's instructions:

Take one of the paper stomps, put it in the brass holder, rub it thoroughly in the crayon sauce, twisting it around until it is entirely covered with the sauce on the point and tapering end; apply this first to the pupils of the eyes, the nostrils, and the line through the centre of the mouth. Next, with a broad stroke (not a sharp one) to the lids of the eyes, the dark shades in the ears and the eyebrows, following the outlines very carefully. The stomp having now cleaned itself somewhat is ready for the values in the face. In applying it to these shadows, do not use the point as you would a pencil, but rather with broad strokes. Tint the iris of the eyes, the shadows under the eyes, the curve in the nose and around the nostrils. Do this in little short strokes in one direction first, parallel to each other, afterward crossing them at an acute angle—never at right angles.

The shades in the cheeks and forehead are next in order, in the same manner. The work will appear rough and spotty at first, but these values are necessary. In shading the cheeks commence each stroke at the outline, working inwardly, and these may be curved slightly, hatching in the same manner at an acute angle boldly, yet so lightly that real lines are avoided. Look the face over thoroughly and put in all the darker shades, but not as strong as they will be required, as the work will look more transparent by gradually strengthening them, rather than in attempting to produce the proper strength at first.

Next, put in the values of the hair, not in fine lines, but in broad strokes, with the chamois stomp, but in this there should be no hatching. Make all the strokes in the direction in which the hair is combed. Leave the high lights as in the face, for the present. Watch the photograph closely, and put them on in the right place. In putting on any and all of these darker shades, either in hair, face, or drapery, always commence at the darkest part of such shadows and let the stomp move in the direction of the lighter.

Now turn to the drapery. A black broadcloth coat, or a silk dress, should be worked in the same manner, except it may be the latter can be finished a trifle finer. The drapery may be worked up with the chamois or paper stomp. The method of work is the same as above described—short broad strokes crossing at an acute angle, being careful not to make the strokes all one way. In ending off the drapery great care must be observed to have it grow lighter and lighter until it is lost entirely. It must not have the appearance of being cut off abruptly.

The background should be worked up in the same manner as the coat, only not so dark, or it can be put in with the chamois pad, slightly tinted with the crayon sauce, and applied with a circular motion, commencing at the coat and face, and working away from them, gradually growing lighter and lighter, having no abrupt ending. Never make the background around the entire head in a bust picture. Even if the subject has gray hair this is not necessary; it will have too much of a photographic appearance. Make the darkest background next to the highest light of the face.

Take the paper stomp, slightly tinted with color, and proceed to finish the eyes. Bear in mind that the method of applying this to all parts of the features should be in short strokes, very lightly crossing them at an acute angle, using care not to have them too oblique, and never at right angles. Begin with the upper lids, darken them slightly, and working upward and away from them toward the eyebrows. Strengthen the pupil all that is possible and proceed to tint the iris, making the upper part of it darker in shade than the lower, as there is always a shadow cast upon it by the eyelid. The lower lid should not consist of a line, but is formed by the shading above and below it.

There should always be a dark shadow under the eyebrows toward the nose; borrow from this to shade the sides. Put in the nostrils, using care to have them the proper shape, but not quite so large as the outline, as the remainder will work into a half tone when blending, and give the proper roundness. Work away from them now, giving the curves to the lower part of the nose, and blend the nostrils until the proper shape is produced. Carry up the tones toward the eyes and off slightly toward the cheeks.

In shading the hair only use the stomp in one direction, or back and forth if the crayon does not adhere to the paper well, and the effect will be seen at once. Endeavor to give the soft flow which hair should have. Avoid all lines, or any attempt to make individual hairs, as this would cause a hard and wiry appearance, and destroy the softness and beauty of the picture.

Do not make a hard line through the lips, but begin at the corners, making those the strongest, working from them with a lighter touch to the centre, where the greatest fullness lies, and at this central point there is generally a slight curve, which must be carefully preserved. Make the shadows, half tints, and lights, in exact imitation of the original. Avoid all hard outlines in the lips by working up to the outlines very carefully; in fact, there is not a single line in the whole face. Seeming lines or boundaries are caused by the sharp approach of light and shade.

Soften the hair where it falls upon the forehead, or where it joins the face about the temples. Do not be afraid of losing the line of where the hair commences, or the forehead begins. It wants to be lost. It must be soft to make the picture artistic and natural. Generally the strongest light on any picture is on the forehead.

If the subject should be that of an elderly face, many wrinkles will be noticed. These are put on boldly at first with the paper stomp in their exact position, after which soften them above and below with a clean stomp, and if too strong lighten them with a finely pointed rubber.

Remember there must be no distinct or abrupt ending of any shadow; each one must blend off gradually into the other, or into the high light. As a general rule the high lights should not be left with the pure white shade of the paper. They should all be tinted, although so lightly it will be almost impossible to decide whether they have received any tint at all.

Art Hints and Notes.

BEAUTIFUL little decorative panels can be made by painting in oil, with a free and sketchy hand, upon panels of polished maple. Let the wood serve for a background, for which its delicate color and delightful marking admirably adapt it. The tint of the wood lends a wonderful luminousness to the pigments laid over it, and harmonizes with any color scheme that may be employed. Figures in the vivacious French style are better adapted to this purpose than anything else, and single figures are better than groups. The panel should be painted if possible in one sitting, as it owes its brilliancy of color and touch largely to the absence of reworking, which is essential to the lighter order of decorative work. Some of the graceful figure designs by M. Penet, now appearing in *The Art Amateur*, will be found useful in connection with these suggestions.

THERE are two styles of drawing in India ink. In one you begin with the lightest washes, and build up wash over wash, until you get a highly finished drawing; in the other you dash your subject in with broad free washes, producing an effect without consideration of the minor details. The first method secures more completeness but less spirit than the other, and of the two the latter is to be preferred. If a subject is worth a high finish it will require no more work to give it in color than in simple black and white, and you will learn more than you would by doing it in monochrome. The value, in art, of black and white is not to be underestimated; but, like that of the lead-pencil in literature, it is rather that of a vehicle for memoranda than for complete facts.

GOOD drapery studies can be prepared by arranging an old sheet around a lay figure. The folds are soft and fall with the fullness and grace of the finest linen. Costume preferred old muslin, well washed out, to any other material for producing drapery forms of the antique mould, and he was certainly a judge.

WIPE your brushes out on a paint rag and dip them in oil when your work is done for the day. When you want them again wipe the oil off. Brushes so treated will last twice as long as those washed every day; but the washing is, after all, the best method of treating them to secure the certainty of clean tints.

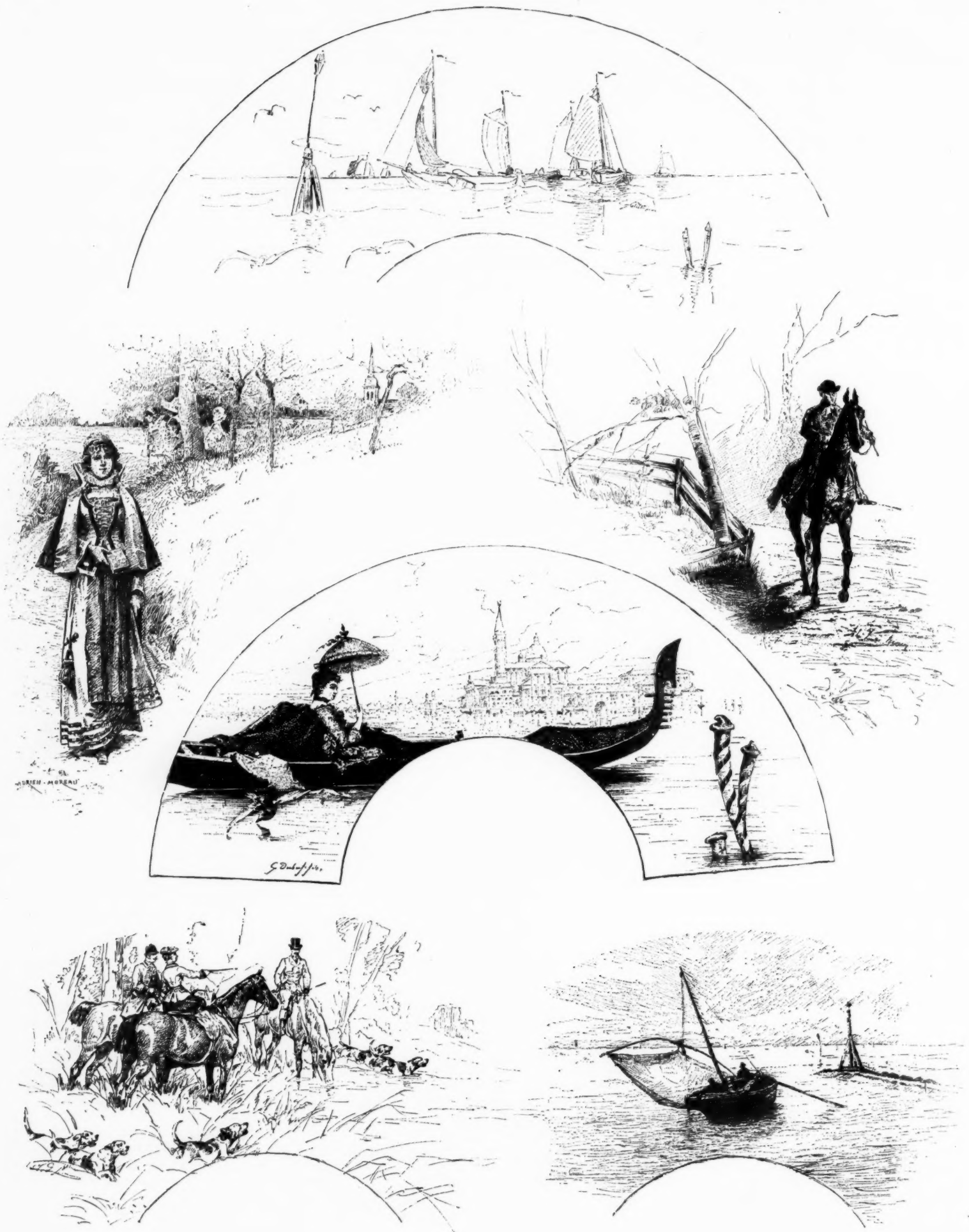
AFTER scraping the palette clean, never leave the wood bare. Rub it well with linseed oil before mixing colors on it again. Otherwise it will absorb so much that you will find yourself continually betrayed into false combinations by the differences between the colors on the palette and those on the canvas.

SMOKE pictures are a popular artistic fancy. They are made by smoking a piece of glazed cardboard over a candle, wiping the half tones out of the sooty surface with a brush, which leaves a gray ground, and taking out the high lights with a pointed bit of wood.

RECENT experiments with tube white for oil painting, made by a local artist, have shown that Devoe's "yellows" less than the German white put up by Schoenfeld, and that Edouard's (French) white "yellows" more than either. Devoe's or Edouard's are generally preferred to the German as they have more substance. The latter color is ground so fine that its body is sacrificed in the preparation. It must be said that none of these whites "yellow" enough to impair materially the permanence of the pictures on which they are employed. All three are good, and their use is a matter of choice. Painters who like a thin and readily manipulated white prefer the German, and it is generally used in small pictures, which are painted with sables. For strong, bold work with bristle brushes, Devoe's white is to be recommended, and, diluted, it may be used for fine work.

In painting the figure you can have no better start than a good outline. Sketch your figure on the canvas with charcoal, and then draw it carefully in with the pencil, in broad but accurate masses. Spray this outline with common fixative, which will prevent it from rubbing away under the brush and will not impair the surface of the canvas, and paint over it. Thus prepared, you will never lose your drawing, and your picture will show no weakness or indecision from searching for the outlines.

ARTIST.



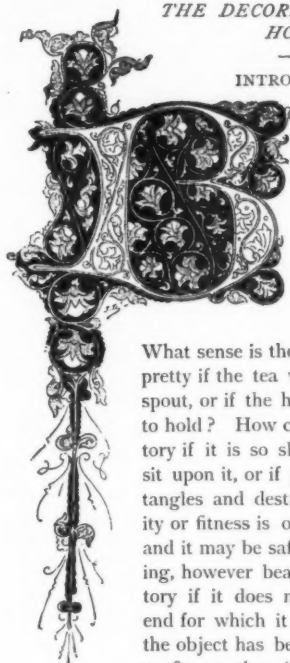
MOTIVES FOR FAN DECORATION.

ADAPTED FROM SKETCHES BY DUBUFE, DE PENNE, BROWN, MOREAU, COURANT AND YON, OF THEIR PICTURES IN THE FRENCH WATER-COLOR EXHIBITION OF 1885.

DECORATION & FURNITURE

THE DECORATION OF OUR HOMES.

INTRODUCTION.



BEFORE we begin the study of art principles we must acknowledge to ourselves the paramount importance of utility. Whether beautiful or not, domestic objects must be useful.

What sense is there in making a teapot pretty if the tea will not pour from the spout, or if the handle is uncomfortable to hold? How can a chair be satisfactory if it is so slight that one fears to sit upon it, or if protruding carving entangles and destroys the dress? Utility or fitness is of primary importance, and it may be safely assumed that nothing, however beautiful, can be satisfactory if it does not readily answer the end for which it was made. But, after the object has been formed with a view to fitness, then it is time to see how it can be made pleasing.

To be beautiful, an object must not only answer the end of its creation, but it must also be without coarseness or crudeness either of form or color. It must have no parts that can be removed while it is yet left equally good or better. In the case of a room, the beautiful cannot be achieved in the absence of harmony between all the articles of furniture, the wall decorations, the hangings, the carpets and whatever it may contain—harmony of form and harmony of color. All the parts must combine to form a concordant whole, and each must make the others look better. The wall-paper must help the vases, the carpet must improve the furniture, and so on; while in their turn the vases must lend beauty to the wall, and the furniture must assist the carpet. There must also be harmony of form and color between all the parts of every pattern that gives character to a fabric or any other object. Its individual forms must accord the one with the other, and its colors must blend in a concordant manner. Harmony, then, being of primary importance in the production of beautiful rooms, it must be diligently studied. The color harmony on the walls of the Alhambra at Granada differs from that of a mandarin's richly embroidered robe, but in looking at either we receive pleasure. When about to decorate a room we may choose any class of harmony which appears to us most appropriate, and, speaking of pleasant combinations of color only, we may have those which are cool, or those which are warm; those which are rich, or those which are soft; those which are strong, or those which are sombre; but harmony there must be if there is to be beauty.

Harmonies of color abound in the good native work of India, China, Japan and Persia. Indian carpets are worthy of the most careful consideration, especially those made more than twenty years ago, and so are those of Persia and Morocco. The shawls and dress fabrics from India and Persia, the embroideries and enamels from China, and the enamels and better embroideries from Japan, must also be studied. Indeed, almost all that we receive from these four countries is excellent and deserves close attention.

To learn the proper combination of objects in a room, access to rooms known to be furnished with good taste should be secured, and these should be carefully considered till we perceive how particular effects are attained. In this way we may learn to recognize color harmonies and harmonious general effects, and ultimately to produce them in our own houses.

To master harmony of form it is needful to know something of the nature of curves. The hyperbolic is more beautiful than the parabolic curve, and the catenary (or

chain) curve is in some cases very pleasant. It is not necessary to study mathematics in order to familiarize ourselves with these, for cones can be bought with the two former classes of curves drawn on them, and the catenary curve is seen wherever a chain is suspended with the ends fixed at a distance from each other. Chains are often attached to gas fixtures as mere ornaments because of the beauty of their curves.

For general purposes it may be sufficient to know that a curve is more beautiful as it is more difficult to detect its origin. Thus, a curve struck from one centre, as the bounding line of a circle, is less beautiful than a curve struck from two, as the curve of the ellipse; and this in its turn is less beautiful than one struck from three centres, as the egg-shape, and so on; as it becomes more subtle in character it is more beautiful. Something of the same kind is true in relation to proportion, and it is very desirable to know the law which governs the division of spaces into pleasantly proportioned parts. If we wished to put a dado around a wall we should not, without this knowledge, know to what height it could advantageously reach, and the same difficulty would arise had we to arrange panels with due relation to the width of the stiles surrounding them. The law is simply this: The more difficult it is to detect the relation which one part bears to another the more beautiful the proportion is. Thus, a dado half the height of the wall would not be beautiful, for the proportion could be immediately determined by the eye. The relation of one third to two thirds is better, but this would be only commonplace; that of two to five is better still, and that of five to thirteen yet more beautiful, for it is more subtle. If, then, a wall is thirteen feet high the dado may be five feet, or it may be eight feet, for either would look well. A still more subtle proportion than this would be even better.

The beautiful carpets of Persia and India are made with borders as part of the whole, and these will be found to bear subtle relations, as regards width, to the centres which they frame. This is very different from our method of selling carpeting by the strip and having loose borders of fixed widths to surround, indifferently, a large centre or a small one.

Before proceeding to consider more specifically the artistic furnishing of our homes, I should like to give a few extracts from writers whose views, on such matters, deserve attention. Professor George Wilson says: "It is astonishing how many people think a thing cannot be beautiful if it is cheap, or comfortable if it is beautiful." "Many have found it difficult to realize that a porridge-bowl is as willing to be made graceful as a wine-cup." "The touch of genius can confer beauty upon the meanest things." "A nation should recognize the obligation to invest all its public acts to the utmost extent that it wisely can, with an atmosphere of beauty, and to bring a sense of the graceful home to every man's house and bosom."

R. W. Edis says: "In decoration and furniture the great aim of the designer should be simplicity and appropriateness of form and design, with harmony of color, to show that the cheapest and commonest things need not be ugly, that truth in art and design, in fact, need not of necessity involve costliness and lavish expenditure." "Fitness and absolute truth are essential to all real art, and it should never be forgotten that design is not the offspring of idle fancy; it is the studied result of cumulative observation and delightful habit." "We may make our homes and habitations, if not absolutely shrines of beauty and good taste, at least pleasant places, where the educated eye may look around without being shocked and offended by gross vulgarity and gaudy unpleasantness."

Vitruvius says: "The perfection of all works depends on their fitness to answer the end proposed, and on principles resulting from a consideration of nature herself; and the ancients approved only those which, by strict analogy, were borne out by appearance of utility."

Professor Richmond says: "Every article of daily life, down to the very smallest detail, might be beautiful, nay, should be so." "If our country is ever to become

an artistic country in the sense in which Greece was, it will be mainly through the influence of good art brought face to face in daily and hourly contact with the people in common objects. Their taste must be either elevated or lowered by their immediate surroundings, and grow unconsciously in accord with them."

A. W. Pugin says: "The useful is a vehicle for the beautiful." "How many objects of ordinary use are rendered monstrous and ridiculous simply because the artist, instead of seeking the most convenient form, and then decorating it, has embodied some extravagance to conceal the real purpose for which the article was made."

Professor Fergusson says: "All common and useful things may be refined into objects of beauty, and though common, all that is beautiful or high in art is merely an elaboration and refinement of what is fundamentally a useful and a necessary art."

Sir M. Digby Wyatt says: "By means of design we inscribe, or ought to inscribe, upon every object of which we determine the form, all essential particulars concerning its material, its method of construction, and its use."

T. Gambier Parry says: "The noblest ambition of an artist is not his own distinction. His work is to contribute to human happiness, and his best work is that which does so by the power of a pure and noble motive, which animates his art because it animates himself."

Owen Jones says: "As architecture, so all works of the decorative arts, should possess fitness, proportion, harmony—the result of all which is repose." "Construction should be decorated; decoration should never be purposely constructed." "That which is beautiful is true; that which is true must be beautiful." "Flowers or other natural objects should not be used as ornament, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate."

These extracts show how various authorities have insisted on the same thing. We have here agreement in urging that all things should be useful; that being useful they must be beautiful; that the art greatness of a nation is dependent on the meaner objects being beautiful, and that truthfulness is an essential pre-requisite to all artistic effects produced in our homes.

Truthfulness in relation to art is of the greatest importance; for what is false is calculated to deceive, and what deceives is repellant. Speaking of truth, and of the pleasure derived from finding it anywhere, Professor Robert Hunt says: "The human mind naturally delights in the discovery of truth." "To be forever true is the science of poetry—the revelation of truth is the poetry of science."

As in poetry and in science so it is in art, for the utterance of truth is at all times pleasant. Truthfulness involves thoroughness, and thoroughness is never found in the absence of earnestness. Earnest work is lovable because it is true. The examination of little Japanese objects, intended for the maker's own use, often affords especial pleasure, because they manifest such an earnest purpose in their producers. I have a charming little pot with a rim or foot on which it stands; on the bottom of the pot (within the rim), though this is rarely seen, is a pattern wrought with the same loving care as on the exposed part. How different is this from finding a table with mahogany legs and an ill-finished pine top, a looking-glass with its stand and frame polished and its back of unplanned wood, a carpet with as many threads left out as can be spared without their being missed, a velvet with a "shoddy" back, or plastering work "done" with such bad material that it falls from the ceiling when the first "banging" of a door occurs! All this is untruthful, disappointing, and consequently inartistic.

Different materials are worked in different ways, and different appearances result from various methods of working. Glass vessels generally owe their shape to "blowing," but crystal can only be cut; hence, glass should never be "cut" all over so as altogether to resemble crystal. In such a case we are disappointed when we discover that the vessel is formed of the cheaper

material, and we feel that an attempt has been made at deceiving us. Iron objects can be formed by the metal being "cast" while in a molten condition, or by hammering when it is merely red-hot. Then why make cast iron look like that which is wrought? By both methods beautiful things may be produced, but both cast objects and wrought should look what they are.

If, then, we are to have satisfactory houses, everything we put in them must be true, and appear to be just what it is. We have seen that the meanest things may be beautiful, and that by artistic arrangement even common objects may be so combined as to form a beautiful whole; hence, it is not necessary to hide a pine table-top by a cloth and add mahogany legs to make it look well. Pine is as beautiful as mahogany, only in each case the surroundings must accord.

A matter of the greatest importance in connection with decorative art is the introduction of interest, or subject, into compositions. Ornament should not simply be that which ornaments or beautifies: it should interest as well as please. No forms should ever be applied to anything that do not render the object so invested more beautiful than it would be without them, but when so added they should also give interest by revealing some pleasant fact or embodying some welcome idea.

Many of the forms used in Eastern decorations have a religious significance, as those derived from flame among the fire worshippers, or those that owe their origin to the sacred flower on which Buddha sits. But there are other ways of giving interest to decoration. I have before me a piece of Japanese lacquer on which are drawn reeds swaying in the breeze, yet laden with dew-drops, while the crescent moon shines above. These reeds are favorite plants in Japan, like the lily-of-the-valley in England, and they grow on the banks of running streams. Hence, the design calls up, at least in the Japanese mind, the most pleasurable recollections of a stroll in the late evening's coolness after a burning day.

Another illustration of poetic thought in a pattern was

irregularly upon a cloth-of-gold ground. The flowers were not shaded, but were treated as flat ornaments, and were thus decorations of a flat surface. The butterflies

then, we have a notable instance of an ornamental object conveying pleasant thought.

Everywhere in Japan the crane occurs. Here is a bowl on the back of which is delineated in a vigorous and artistic manner a storm at sea. The crested waves are rolling and breaking and the clouds come near to the waters. But there is more than a mere storm portrayed here, for a crane is flying past, and the crane is the emblem, with the Japanese, of long life; so the thought here set forth is, that life may be long even though storms and troubles occur. On a Japanese kettle is a dragon bathing in the element which the kettle is supposed to contain and lashing it into violent ebullition. The drawing of this scene is most vigorous, the composition is beautiful as a whole, and, moreover, it symbolizes, in a charming manner, the boiling of water. These illustrations will show what it is to endow ornamented objects with interest, by expressing thought in the decorations. There are many other ways of doing this which the intelligent reader may think out for himself.

CHRISTOPHER H. DRESSER.

THE illustrations on this page are of objects of various periods, countries and owners, but each excellent of its kind. The specimens of Venetian glass are of the sixteenth century and are in the Musée Cluny: the tulip-shaped vase has blue and white ornaments; the foot of the curious piece with the unicorn is of metal, and the cup in the foreground has the stem richly ornamented in blue and white. The egg plate is in the Hildesheim treasury. It is a good design, and we should like to see it reproduced for the American breakfast-table by such silver-smiths as the Whiting or the Gorham Company, who may also find the illustration of the old French sugar-bowl, which was in the San Donato collection, not without value in its suggestiveness.

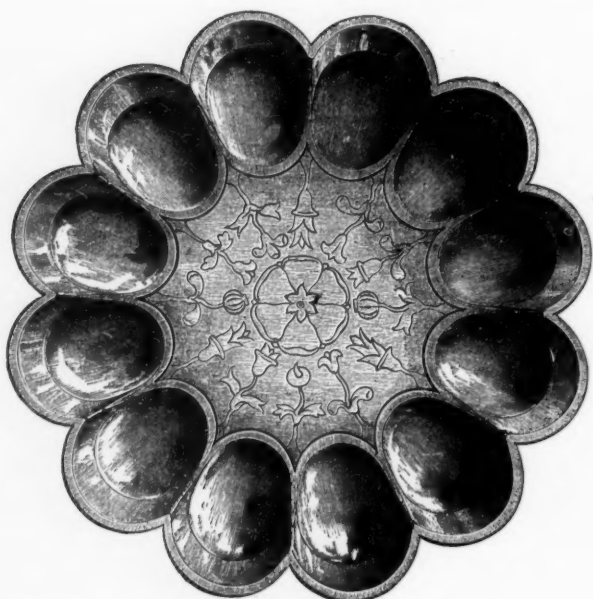


VENETIAN GLASS.
IN THE CLUNY MUSEUM.

were also flatly treated and were intermingled harmoniously with the flowers. No one could look upon this beautiful dress without thinking of summer, for the

very insects appeared to be sunning themselves, and the blossoms were radiant with light. I once saw a Chinese cloisonné bowl with three ornamental panels on its sides surrounded by scroll ornament. In one of the panels was a conventionally treated spray of the almond, in another the sacred bean, and in the third the chrysanthemum. These sprays not only formed a pleasant contrast with the purely conventional ornaments, but called up pleasurable thought in those who examined the object; for the almond is to the Chinese the flower of spring, the sacred bean that of

In the March number of the magazine some description was given of fine lacquer in the collection of Mr. W. T. Walters, of Baltimore. Assuming that there



EGG PLATE.
IN THE HILDESHEIM TREASURY.

seen on a Japanese state dress shown in the Vienna International Exhibition a few years since. The design consisted of many-colored flowers and butterflies ranged

summer, and the chrysanthemum that of autumn. Besides this, the almond is the symbol of beauty, the bean is sacred, and the chrysanthemum is imperial. Here,



SILVER SUGAR-BOWL. BY PIERRE GERMAIN.
IN THE LATE SAN DONATO COLLECTION.

are a considerable number of our readers who are not aware of the antiquity of this justly esteemed decoration, some points of information on the subject may not be

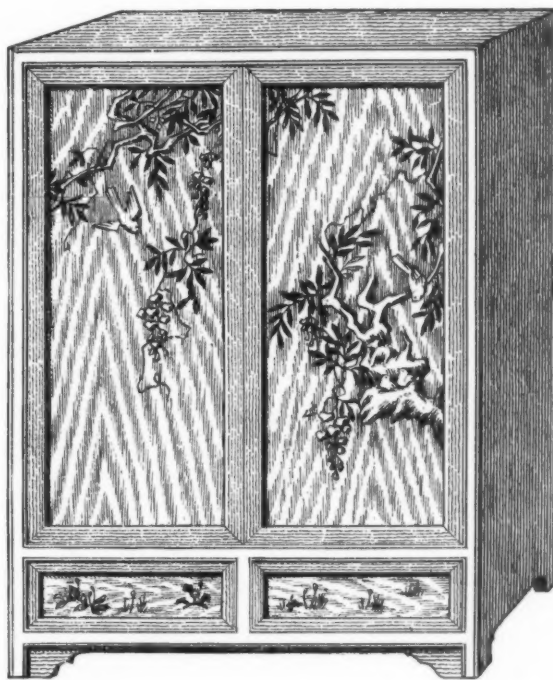
out of place. It is only within comparatively a few years that the secret of its production has been given to the world. In the oldest Japanese books there is no clue to it. The secret of the manufacture was jealously guarded and handed down from father to son. Abundant references are found in the ancient literature of Japan, however, to the use of lacquer in that country. One old work speaks of lacquered furniture already in use at the court one hundred and eighty years before the Christian era. Among the treasures in the temple of Todaiji at Nara, in the province of Yamato, are some lacquered boxes, for holding prayer-books, as old as our third century. Both red and gold lacquer are mentioned in a book called "Engishiki," published toward the end of the fourth century. Eighty years later, one reads of "Nashiji," or gold-sprinkled lacquer, and in 480, in the writings of a Japanese woman, mention is made of lacquer incrustated with mother-of-pearl. Between 910 and 1650 was the Renaissance of Japan. It was an era of almost uninterrupted peace, and the art of the lacquer-workers reached then its highest degree of perfection. Toward the close of this period flourished Ritsuwu, to whom reference was made in *The Art Amateur* last month, in connection with the splendid cabinet by him in the Walters collection.

At the Paris Exposition of 1867, a striking exhibit was made of old and new Japanese lacquer. But it showed that the art had seriously declined from the beginning of the eighteenth century, when, the port of Nagasaki having been opened to Dutch traders, their demand for the ware led to the production of it in great quantities, but of inartistic designs and of inferior workmanship. The home government, seeing this evil, set to work to correct it, and succeeded so well that to-day in the cities of Tokio, Kiyoto, and Osaka, pieces are produced scarcely less admirable than the prized "Jidai Mono" of what we have ventured to call the Japanese Renaissance period. At the Vienna Exposition, improvement was observable; it was more apparent at the Centennial Exposition in Philadelphia; and at the Paris Exposition of 1878 the result of the efforts of the Japanese Government to revive the dying art had reached a very marked degree of success. The two cabinets illustrated herewith were shown at the last named exhibition. Unlike the Walters cabinet referred to, they are of natural woods decorated with lacquer ornaments—not wholly covered with the varnish.

THE decoration of the house must be built up like the house itself. It must have the same relation to its purposes, and the same harmony with them. The hall must not only be painted and panelled, but it must be painted and panelled like a hall, not like a bedroom. The elaborate ornamentation of a vast drawing-room must not be applied to a little parlor, or the embellishment of the public rooms of the house to the mistress' boudoir or the master's study. The symmetrical house reflects the character of its divisions as clearly as if the name of each room were painted on a sign over the door. In such a house you could never take a bedroom for the parlor, or a parlor for a bedroom, even were they bare of furniture.

Notes on Decoration.

IN the decoration of the state apartments of the great private residences in New York City the French style of



CABINET IN NATURAL WOOD RELIEVED WITH LACQUER.

a century or more ago prevails to a greater extent than ever, and the Gotham millionaire will be satisfied with nothing less than sending to the French capital direct for designs, and sometimes, indeed, for the complete equipment of his salon. The elegance of the Louis Quatorze and Louis Seize styles is undeniable, but it calls for a lavish expenditure of money for the owner of

the furnishing of which have been given out with reckless prodigality. A New York millionaire is usually satisfied with a single room of this character, and I think that he is right; for its stilted elegance is hardly in keeping with the every-day life of the nineteenth century American. Mr. Ogden Goelet has a ball-room of the period of Louis Quatorze, and Mr. Cornelius Vanderbilt has a Louis Seize music-room. Both were decorated by the famous M. Allard, of Paris, who, having sent his son here to attend to these commissions, found in this country such a profitable field that he has established him in business in Fifth Avenue, in partnership with a son of M. Prignot, a no less famous designer of Paris than M. Allard is a decorator.

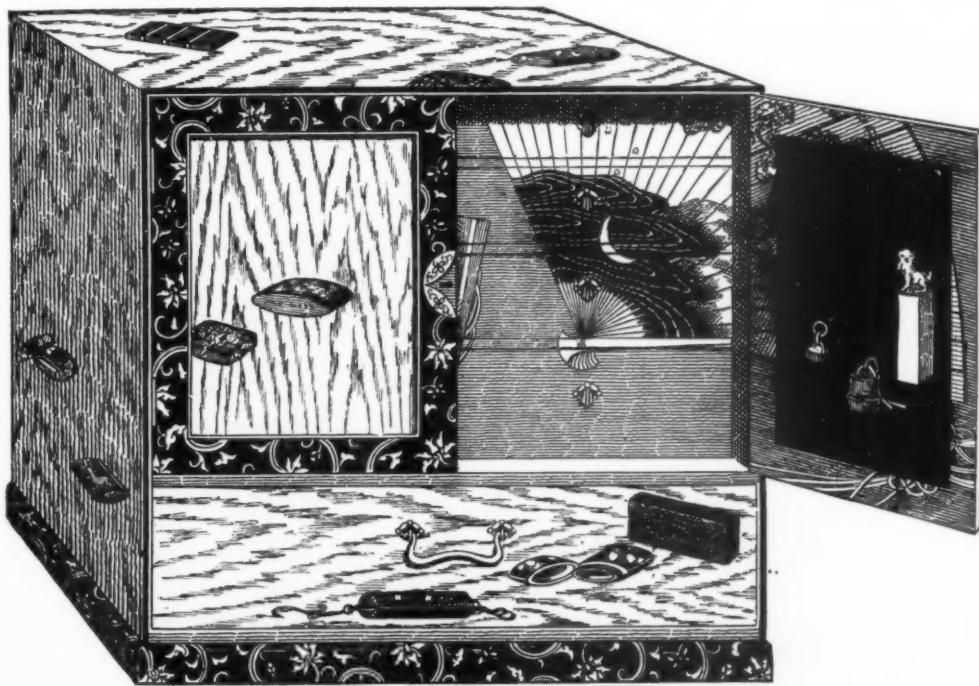
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THE ball-room of Mr. Goelet's house is a noble apartment well adapted to the elegant decoration of the time of "Le Grand Monarque." It is about 32 feet long, 26 wide, and 16 feet high. The floor is a highly polished mosaic of costly light woods; the oak wainscot walls, treated in panels richly carved, are painted in delicate tints of cream color and violet, the gilding of the raised portions showing the grain of the wood underneath. There is an elaborate cornice around the room, of painted and gilded papier-maché reproductions of sculptured cherubim and garlands, and richly gilt mouldings enframe a ceiling of a pale blue and gray sky, awaiting the advent of some French masterpiece—by Lefebvre, perhaps—of Cupids or Auroras. In narrow gilt mouldings are seven charming over-door and window pictures by Chaplin—allegorical figures of beautiful women and children. The mantel is very imposing. It is of amethyst marble, with the horizontal shaft inset with gilt bronze female figures holding garlands; the supporting columns being boldly sculptured female caryatides. Above the mantel is a great mirror, with highly ornate, carved and gilt frame, surmounted by a marble profile bust of Louis XIV, which, being on a ground of "blue turquin," is thrown out in relief with good effect.

* * *

RICHNESS of fabric, delicacy of color, and elegance of

design characterize, in a remarkable degree, the draperies and furniture coverings. The material is a silk brocade of gray tone embroidered with posies and garlands, with true Louis Quatorze profusion. Gold thread runs through the fabric, producing a charming effect when the light catches it. The odd chairs are covered with a brocade of a different tint from that used for the handsomely carved and gilded arm-chairs. There is one large console table, and in the middle of the room is a fine marquetry table. Candles are the only lights used. About two hundred and fifty are needed. No centre illumination is required, so the barbarism of running the rod of a heavy chandelier.



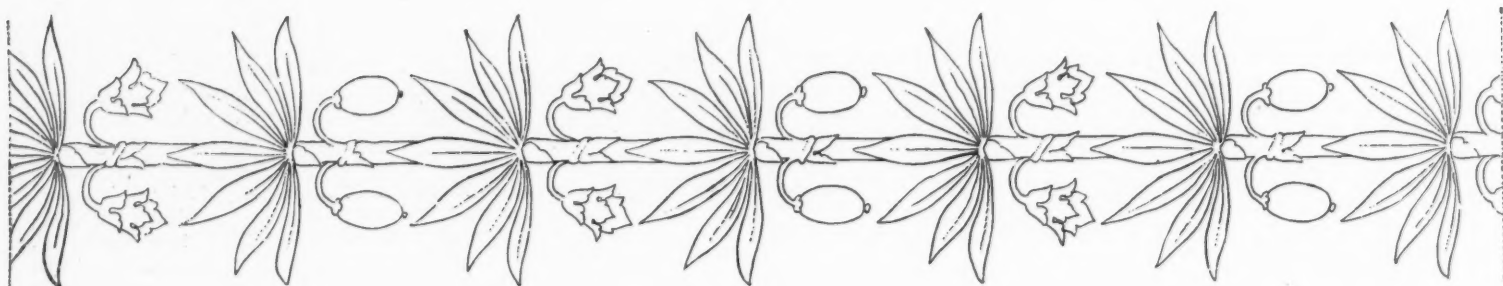
CABINET IN NATURAL WOOD, DECORATED WITH SPECIMENS OF LACQUER OF VARIOUS PERIODS.

the mansion to have everything in keeping. To affect it without the means to sustain it would be a fearful mistake. In Paris, M. de Villeneuve has lately built himself an "hotel" in the Avenue Messina, completely in the Louis Seize fashion, and Baron Edmund de Rothschild is building in the Faubourg St. Honoré an exact reproduction of an eighteenth century mansion, commissions for

through a costly ceiling painting—to be seen in some houses—is happily avoided. Twelve candelabra, supported by female caryatides, are attached to pilasters, and on each side of the bow-window is an immense candelabrum, with elaborately carved and gilt cupids and garlands entwined about the column and stand; the candelabrum proper—which is of gilt bronze—throwing



DESIGN FOR A HANDKERCHIEF CASE, OR BOX FOR LACES.



DESIGN FOR A NOTE-PAPER PORTFOLIO, OR MENU BACK.

out as many, probably, as sixty branches. These noble pieces of furniture are adaptations of famous old models in the palace of Versailles.

THE Louis Seize music-room in the mansion of Mr. Cornelius Vanderbilt is of somewhat larger proportions than Mr. Goelet's ball-room, just described. The carved oaken walls are painted the delicate shade of green known as "vert d'eau," with the ornaments in positive white instead of gilt, which pleasantly emphasizes the prevailing color of the room. The mouldings around the doors and windows are in dead gold. Over each panel is an "œil de bœuf," with Boucher-like amorini in carved and white painted wood. The floor is polished wooden mosaic with a very handsome inlaid

fancy brocades of different tints being used for the additional chairs of various shapes and sizes, including some delightfully comfortable "bergères," provided in generous profusion.

QUITE in contrast with all this magnificence—which is for millionaires only—is the library in the comfortable home of Mr. Franklin H. Tinker, at Short Hills, N. J., an illustration of which is given herewith. The woodwork, including the furniture, is mahogany, and it harmonizes well with the bronzed "lincrusta" with which the walls and ceilings are covered, and to which is given a pleasantly subdued tone by the well-tempered light that comes filtered through the heavily curtained windows. This sobriety is varied, at certain hours of the

Art Needlework.

THE ART OF EMBROIDERY.

VI.

THE principle of darned embroidery is practically the exact reverse of that hitherto described. Supposing a design to be marked on a piece of material for working, in place of embroidering it in the feather stitch, and leaving the ground plain, or covering the ground as well as the design with tapestry stitch, it is simply outlined more or less fully, and the background only is worked in, leaving the design indicated by the material alone. In cases where the background is very fully



LIBRARY IN THE HOUSE OF MR. FRANKLIN H. TINKER, AT SHORT HILLS, N. J.

DECORATED IN LINCRUSTA. DRAWN BY E. J. MEERER.

border, and a great white bearskin is spread before the lofty white marble fireplace. Over the mantel is a large mirror with elaborate gilt and carved frame, and on each side tower the wide-spreading branches of a handsome candelabrum, springing from a female caryatid. There are four other large mirrors in the room. Heavy sculptured mouldings enframe the ceiling which, I am told, is an original painting by Huet: it shows in allegory some classically attired and beautiful women drawn in a triumphal car by cupids harnessed with roses. The heavy brocade curtains are richly embroidered, harmonizing well with the covering of the carved and gilt furniture, which is salmon-colored satin brocade—enriched with chenille floral wreaths and bouquets—with blue bands, for the principal pieces;

day, by the prismatic gayety imparted by the light from three windows of stained glass, representing Art, Science and History. The striking feature of the room, architecturally, is the beamed and vaulted addition terminating in an octagon lined with low book-cases. These are filled with a choice collection of modern classics, superbly bound—sometimes presentation copies—and in many cases enriched by the autographs of the authors. The contents of the portfolio of prints to the right, alone would furnish material for a long article. The illustration shows what may be called the "business end" of the library. Extending nearly across the opposite side of the room is the tiled and recessed mantel and fireplace, itself not unworthy of illustration. I may return to the subject in a future number.

ARCHITECT.

worked in, in an elaborate pattern, the effect is often almost the same as in appliqué, and it is doubtful whether the effect produced is worth the amount of labor expended. Several illustrations are given of darning for backgrounds (Fig. 23). The stitch is identical with ordinary seamstress's darning, and is familiar to us from its homely application to the mending of stockings and table linen. The pattern darning is done by counting the stitches over which the thread is carried, just as is done in cushion stitch. When a fancy design is desired (as in Fig. 22) it must be lightly marked out on the material first. A great number of patterns may be produced by the regular order in which the stitches are arranged, but perhaps none is so satisfactory as irregular darning, which produces a soft background with broken lights,

Darned work may be done on any kind of material; but a soft silk or linen is undoubtedly the best. It is essentially hand work, and perhaps more thoroughly artistic effects can be produced in this stitch than in any other. For instance, the outline may be varied in places suitable to the design by working some flowers in long and short outline, or they may be worked up by detached stitches, satin stitch centres, or enrichments; or French knots may be used with excellent effect. Then, again, the ground may be worked with different shades imperceptibly blending into one another; yellow running into red will produce a delicate orange or flame color; or all kinds of gradations in blue and green or yellow alone may be produced. For a large counterpane or table-cover the centre may be worked in ordinary darning, using a single thread of crewel or filoselle; and a very

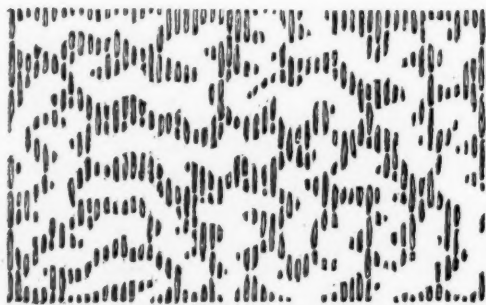


FIG. 21. PATTERN DARNING.

handsome border may be made by using thick strands of filoselle or double crewel, and running the threads very close together, so as to produce a solid embroidery.

A soft tussore or Nagpore silk, darned with embroidery silk or filo-floss, is specially beautiful, since the most delicate coloring can be given, almost equalling the broad washes of water-color painting. The softness of the ground coloring shows through the stitches, and produces effects not to be obtained in any other way. Great varieties may be made in the backgrounds used in this kind of embroidery, and it is not at all necessary to have the ground wholly covered. Small cross stitches or six-rayed stars, made by three stitches crossing in the centre, or small arrow-heads formed by three stitches converging to one point, make a very effective background when worked at even distances all over the material between the lines of the design. It would always be safest to mark the positions for these dotted stitches, either by a pencil dot or by running white threads across the work, as it will not look well unless the scattering of the stitches is even.

Following the example of the Chinese, French knots may be used in the same manner for a background, and will look very rich because of the shadow they throw. Another variety may be made by outlining the design first, and then sewing it down along the edge of the outline over a thin layer of wadding; the design will then be varied a little, and the knots, or any of the stitches mentioned, must be taken through the wadding so as to keep it low, and produce the effect almost of a quilted ground. Ordinary quilting can, of course, be used in the same way.

Materials woven in the same manner as huckaback towelling are very suitable for darning. The thread can be run through the raised part of the weaving with no trouble of marking lines or counting stitches.

In all varieties of darned embroidery it is necessary to consider carefully the coloring used in the grounding stitches, as the material is, of course, always more or less visible through them and must be taken into account as regards the effect produced by the addition of the one color upon the other. It may be taken as a general rule that the outline should be a dark shade of the ground-

ing tint unless a harmony of contrast is desired. A design worked out entirely in different shades of the same color may have enrichments, such as satin stitch dots, in a different, but, of course, related color.

Before leaving the subject of hand embroidery, it is well to again impress on the reader that very much must always be left to the worker. While giving directions for stitches in the way most easy to understand, or to illustrate, there are many little differences in the way of working them, practised by professional embroiderers, and a clever worker will probably find out for herself both fresh varieties of stitches, and quicker or more effective ways of working them. For instance, in the description of feather or embroidery stitch proper, the stitches were all shown, taken in a direction from the stalk end of the petal of a flower toward the edge. This way of working is open to the objection that it puts too much material on the back of the work. Many embroiderers, in place of bringing the needle back behind the material, keep it almost always on the surface—that is to say, they take up only a very small stitch each time the needle is inserted, and bring the thread back on the surface of the material toward the stalk. The principle is exactly the same—making the long stitches blend into one another so as to show no ridges or lines, and, if very evenly and carefully done, the work will appear quite as smooth and well shaded, though never so rich. There is no doubt that the other way of working, described in the second chapter, gives a solidity and richness which

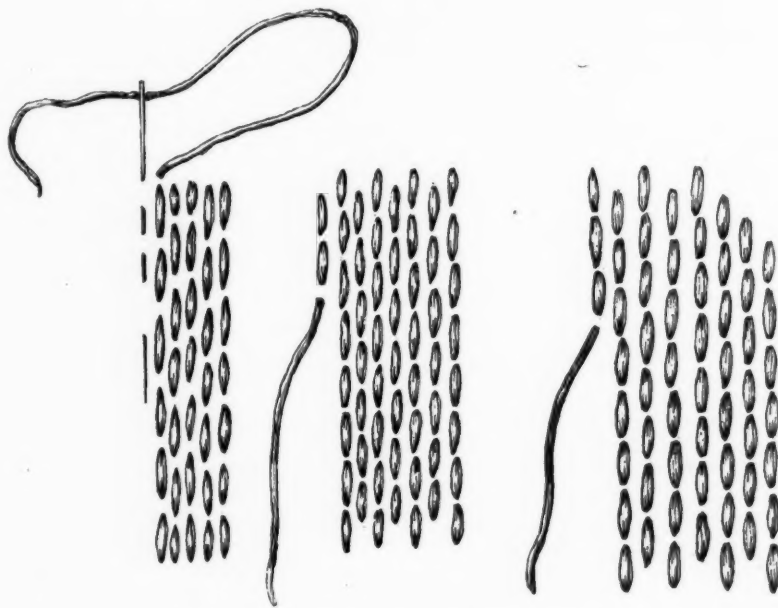


FIG. 23. IRREGULAR AND PATTERN DARNING.

is wanting to this more economical method, but both are correct, and the worker may decide which she will use.

Much may be said about the wrong side of embroidery—in fact, it seems a pity that there is so much of it, for it is easy, by a little care and thought, to follow the example of the Turks, who make much of their work equally beautiful on both sides. For chair-back and sofa-covers this would be a decided advantage. As already pointed out, many stitches have a very good effect on the wrong

side, if they are only carefully worked. Most forms of cross stitch may be worked to show both sides. All darning stitches should be equally good back and front; and on a thin material, such as Bulgarian cloth, all the effect of feather stitch, equally good on both sides, can be given, by darning the silk backward and forward. The outlines would require touching up on the wrong side, and of course all ends and knots must be avoided.

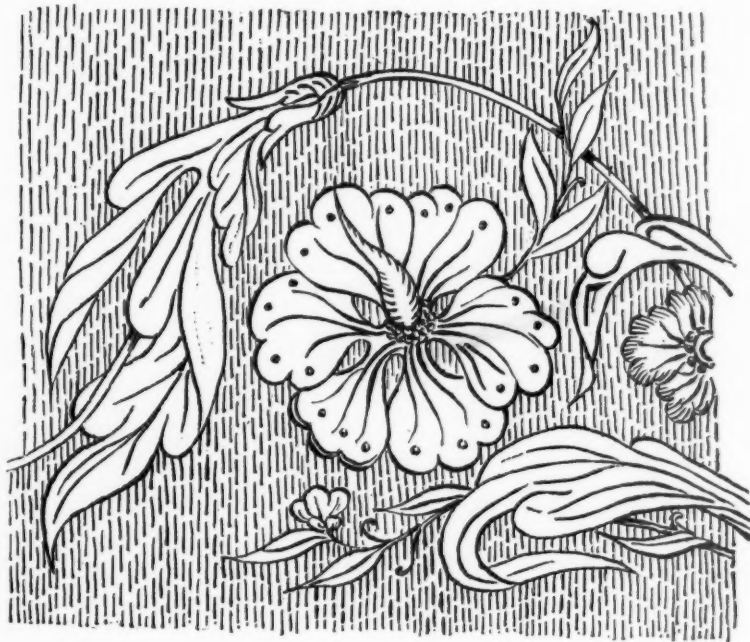


FIG. 22. EXAMPLE OF DARNED WORK.

The different effect of the same stitches when worked on different materials should also be studied. Tent stitch is capable of numberless differences when worked on thin material and varied in the size and direction of the stitch.

In all embroidery, it should be remembered that what may be called the light and shade of the stitches is an important factor. One has only to examine the massing of color by direction of the stitch in old Persian cross-stitch embroidery, to be convinced of this. The light always strikes the stitches at an angle and brings the coloring of the highest point into prominence; this should be taken into account, and cannot be too carefully studied when using tent, cross or some forms of cushion stitch.

It is well here to say a word about stretching and finishing hand embroidery. This is always a necessary process, for it must inevitably become crumpled to a certain extent in the hand. A hot iron should always be avoided—it is apt to affect the colors and flattens the work. If it is absolutely necessary to use one, the embroidery should be laid face downward over a layer of fine wadding, and a cloth should be placed between the back and the iron. It should be sufficient to stretch it; which is done by fastening the work face downward, on a perfectly clean board, with drawing pins at a full stretch. If the material will bear dampening, sponge it over very lightly with clean water, and leave it to dry on the board. Thin silks will not bear stretching in this manner, and, therefore, an iron is generally necessary, but it should be as cool as is practicable.

Handwork rarely requires pasting, which should always be avoided when possible. The idea of pasting is simply to fasten the ends and keep the work steady. It is necessary sometimes for screen panels and curtain borders where the work is heavy.

L. HIGGIN.



THE CHINA OF OUR GRANDMOTHERS.

IX.

THE helmet creamer (Fig. 1) is of an unmarked ware about which there is much discussion among



FIG. 1. HELMET CREAMER.

both amateur and professional students and writers upon ceramics. A number of pieces in the possession of the writer are all labelled "Lowestoft," though it is possible that some of them were really made in China. The paste is very similar to the hard paste China ware, with the willow pattern. Many of these pieces known to be Chinese have double twisted handles and strawberry knobs. Yet in my collection there is a cylindrical teapot of the hard greenish white porcelain, with double twisted handle and strawberry knob, and with the very bouquets of flowers dropped on without stems, mentioned as painted by Rose on the Lowestoft ware. It has also the dotted line decoration conceded to belong to that disputed ware. To make the matter more complicated, Mr. Prime has engraved from his collection a Berlin teapot, cylindrical in shape, with roses and dotted lines precisely like those on my specimens; and again, the wife of a member of Congress who inherited some choice China, pronounced my pieces Vienna ware, saying that hers was like my own, and that it was made in Vienna. This helmet creamer is finer than much of the ware called Lowestoft, and is quite transparent; but the flowers and dotted lines are the same. It is of the same form as creamers made at Bristol in blue willow-pattern ware. I think it is surely Lowestoft, though, as neither the latter nor the Chinese ware is marked, it is impossible to assert with absolute confidence to what class it really belongs. I have cups and saucers without handles with similar decorations, one having also a cornu-



FIG. 4. PORCELAIN DOOR-KNOCKER.

scopia with flowers. These are certainly old and quaint, and altogether different from any ware of the present century. If one were minded to be facetious one

might mark these specimens, "Canton-Lowestoft-Berlin-Vienna."

The plate (Fig. 2) is of transparent porcelain, probably of the first soft porcelain by Spode, in 1800. This piece is unmarked, but is of the same character and decoration as pieces examined belonging to other collections. The border is of copper lustre, and the picture is printed in black. I have another plate with the same mother and child playing, but without the chariot. A Roman chair supports the mother, and the print is in red. The first piece is a family relic, presented by Mrs. Colburn, the artist, the other was purchased at a sale in Virginia.

The tea-caddy (Fig. 3) is a beautiful example of old English porcelain, made in imitation of the Chinese. It is also without a mark. The front picture might almost be mistaken for Chinese work, some of the decoration being in enamel and some in flat painting; but the pinkish purple lattice or scale pattern on the sides of the caddy is proof of its English origin. The glaze is greenish white, and the ware is fine and transparent. The caddy to be complete should have a cover with a mandarin button for a knob, and also an oblong square tray. These are lacking in this specimen, though I have seen one much the same in manufacture and decoration, entire and perfect.



FIG. 3. ENGLISH TEA-CADDY IN CHINESE STYLE.

The door-knocker (Fig. 4) once belonged to my grandfather. It is of the purest white porcelain, the decorations being in relief, beautifully touched and finished in gold. Though necessarily a very thick piece, it is quite transparent. The head of Bacchus is well modelled and the grapes and leaves are perfect. A heavy silver wire and plate finish the piece, which is unmarked. It is, doubtless, English.

The covered mug (Fig. 5) is of old Pekin China, in blue and white, with double twisted handles and strawberry knob to the cover. The porcelain is of the greenish white, so much prized by collectors, and is beautifully transparent. This mug was found with a lot of china sold in Washington by a descendant of the Washington and Lee families. Nearly all the blue-and-white china imported from the Orient one or two hundred years ago bore this old-time willow-pattern decoration, in handwork, under the rich glaze. By far the largest portion of the pieces were of a thick heavy opaque ware, and these purely transparent pieces are as valuable as gems. An artist of Washington has more than fifty pieces of the ware, which he values far above money. This was imported from Pekin by his grandfather or great-grandfather many years ago, and has come down to him in a direct line.

Another mug in my collection, of exquisite texture and

coloring, but also without a mark, was probably made at the Royal Worcester works when they were making



FIG. 2. SPODE PORCELAIN PLATE.

their earliest fine porcelain. A toilet set, owned by a Washington family, and exhibited at a notable Art Loan Exhibition, was of the same color and texture, and was doubtless made at the same factory. The design of the decoration was different, however, the latter being taken from the Chinese, while mine is in a Moresque style. The toilet set was prized very greatly by its owner, who authentically traced it to the possession of the Duke of York, uncle to Queen Victoria. It is about half the ordinary size and was evidently for a child's toilet. The texture of the porcelain is exquisite, and the white very pure; while the pattern—of great sprawling dragons—is of blue enamel and brick-red, the latter in flat painting, overlaid with copper lustre. MARY E. NEALY.

MACAULAY wrote as follows of the royal consort of William III., of England: "Mary had acquired at the Hague a taste for the porcelain of China, and amused herself by forming at Hampton a vast accumulation of hideous images, and of vases on which houses, trees, bridges, and mandarins were depicted. The fashion spread fast and wide. In a few years every great house in the kingdom possessed a museum of these grotesque baubles. Even statesmen and generals were not ashamed to be judges of teapots and dragons, and satirists long continued to repeat that a fine lady valued her mottled green pottery quite as much as she valued her monkey, and much more than she valued her husband."



FIG. 5. PEKIN MUG.

We are inclined to think that Macaulay, in our day, would be rated as a first-class Philistine.

Correspondence.

A SERIOUS CHARGE OF PLAGIARISM.

SIR: On looking over the sketches of Mr. George Wharton Edwards, in *The Art Amateur* for February, I was impressed by some feeling of familiarity with the subjects, which appeared unaccountable, as Mr. Edwards was a new star sailing for the first time into my ken. His pristine brilliancy might have remained undimmed, if to-day, being disappointed and turned from work by the non-appearance of a wayward model, I had not looked over some old catalogues of the Paris Salon. Compare Mr. Edwards's figure in his original (?) water-color sketch, "The Vagabonds," with Adrien Moreau's figure of the girl in "Les Bohémiens" (vide page 237, Dumas Catalogue of the Salon of 1881). Compare also—but here Mr. Edwards's genius has done greater things, for he has borrowed the whole picture—"A Sunny Day off the Coast of Normandy" with A. Guillo's "La Pêche à la Ligne" (page 401 in the supplement to the same catalogue). It is the very same—it may, indeed, be a tracing from a photograph of Guillo's picture—except that this original man has put in a woman's head in place of that of a characteristic old fisherman in Guillo's painting.

I take it that your journal, "devoted to the cultivation of art," does not wish to sever itself from the cultivation of honesty in art, and that such things cannot be within your demesne with your knowledge, and be there accepted and allowed, as usual, like a trick of any trade, while the sentiment is on your lips—art should be true and honest and downright.

C. E. L. P., Ontario Society of Artists, Lindsay, Ont., Feb. 13, 1885.

We give herewith facsimiles, reduced to the same scale, of Messrs. Edwards's and Guillo's drawings of their respective pictures, in order that the reader may form an intelligent opinion as to the justice of our correspondent's strictures. One or the other of these artists is evidently an inexcusable plagiarist.

PAINTING THE VIRGINIA CREEPER IN OILS.

J. C., Devil's Lake, Dak., asks for directions for treatment, in oil colors, of the Virginia creeper design for seventeen tiles, published in *The Art Amateur* in March, 1884. It may be painted either on slate, porcelain, wood or canvas. If painted on slate or glazed porcelain tiles, oil is not used with the color, but a little turpentine is mixed with the first painting; after that no medium is necessary. To paint the leaves, which are generally a rich warm green, use Antwerp blue, cadmium white, light red and ivory black. In the shadows add raw umber and burnt Sienna. In the cooler tones substitute madder lake for light red, and in the very warm light greens found in the smaller leaves, use vermilion in preference to any other red. The stems are painted with raw umber, ivory black, white, yellow ochre, with a little Antwerp blue and burnt Sienna. For the berries, which are rich deep purple, almost black, use permanent blue, madder lake, ivory black, white and burnt Sienna. The surface lights are very gray, and give the velvety appearance. These are painted with ivory black, white, yellow ochre, and a little permanent blue.

PAINTING PANSIES IN WATER-COLORS.

H. T., Conn.—To paint purple pansies in water-colors, use rose madder and cobalt, qualified with a little raw umber and lampblack. In the warmer tones add yellow ochre, and in the shadows add burnt Sienna. Yellow pansies are painted with cadmium and yellow ochre, qualified with a little lampblack; in the shadows add sepia, light red, raw umber and rose-madder to the lampblack, yellow ochre and cadmium. If opaque colors are preferred, add Chinese white to all these colors. The transparent colors are floated on in broad washes, keeping the lights and shadows in two separate and distinct masses at first. When the first wash is dry the color may be deepened by successive washes, none of which must be applied until the previous one is perfectly dry. The fine details and finishing touches are put in afterward with a small pointed camel's-hair brush.

ART-WORK FOR AN INVALID.

MISS A. P., Washington, D. C.—An invalid situated in the way you described could make a profitable study of china painting, which does not need the models required in figure painting nor the thorough course of study which success in such painting implies. Landscape painting demands out-of-door study, which to an invalid would not be possible. In this Miss Louise McLaughlin's little book on china painting will be a great practical help to you. The exercise of your knowledge in charcoal draw-

ing will be of use to you in training the eye. To paint faces it is certainly necessary to undergo a course of study from the cast and from life also.

THE PROPOSED ENGLISH WATER-COLOR EXHIBITION AT BOSTON.

ARTIST, Sherwood Building.—The Exhibition at Boston of works of English water-color artists was to have been at the Museum of Fine Arts in the fall of 1884, the promoter being Mr. Henry Blackburn, editor of the English "Academy Notes." It has been postponed, however, until next fall. Among the reasons Mr. Blackburn gave for the delay were "the reported state of financial affairs in America," and "the advantage of further time for obtaining certain works of art on loan." But

pile stands up as firmly as ever, and the colors seem to have the effect of a dye. This kind of painting looks very well when skilfully done.

EXPERT AID IN DECORATION AND FURNISHING.

SIR: Do you answer inquiries in regard to artistic furnishing of houses and single rooms by private correspondence? If so, what are your terms? E. E. D. Rockville, Conn.

We have special facilities and arrangements for attending to all matters in connection with the furnishing and decoration of houses, both by providing the best professional advice and suggestion through the medium of personal correspondence, and by the actual purchase of such decorative materials and furniture as may be required to carry out the treatment prescribed. We also furnish samples of colors for painting and tinting walls, ceilings and wood-work, and, when desired, prepare sketches for painted and relief decoration—with full-size working drawings and instructions for carrying out the same—when local artisans are to be employed. Our charges depend upon the amount of assistance rendered, whether for entire house, a floor, or simply one or two rooms, and the elaboration of the work proposed. If you will advise us specifically of your wants we will state our charge for the assistance required.

A PORTIÈRE DECORATION.

SIR: Please advise me as to the color and materials for a portière between a bedroom and dressing-room? The carpet is red, strewn with daisies. The walls and wood-work are in grays and light reddish tints. The curtains and chair coverings are red, dotted with cherubs in gray; inside curtains of antique lace. The overmantel is of dark red satin, painted with a design of "Loves at Play," combined with other winged figures you have published, by Dora Wheeler. I cannot quite decide what will be an inexpensive yet tasteful curtain. I want to paint it in some way. Would a dark red felt, with bands of silver gray satin, or velvet, painted with a design of "Iris" on the lower, and flight of wild ducks on the upper band be correct? Will you please suggest something more effective, to harmonize with the scheme of color?

M. J. K., Haverhill, Mass.

Make the portière of rich, russet-toned "old red" double-faced jute material. Frame the same with greenish gray satin eight inches wide at the sides, eighteen inches at the top, and twenty-four inches at the bottom. Paint the "Iris" design at the bottom and continue it two thirds up the sides, leaving the remainder undecorated. You might paint a flight of Java sparrows across the top. Wild ducks, which you suggest, would be out of proportion as well as out of place in a bedroom decoration. The satin frame only is to be painted.

"IRIDESCENT GLEAM."

G. B., San Marco, Tex.—There is no new or especial material for producing such an effect of color as an "iridescent gleam." In decorating a frieze, or any wood-work, the colors could be so used as to give to a certain extent such an idea. For instance, by placing in harmonious juxtaposition very pale blues, pinks, yellow, green and violet, with silver and bronze powders skilfully introduced, a very beautiful effect might be obtained resembling the iridescent gleam of mother-of-pearl. This, however, must have some special object in view to be of any artistic value.

"OLD BLUE" FOR CHINA PAINTING.

SIR: In the May number of 1884, in your column of correspondence, in answer to an inquiry by M. L. W., of Baltimore, Md., you mention a deep rich purple blue which is used for monochrome painting, called "old blue," and that it is kept by all color dealers. Having failed to find it in the art supply stores in New York and Brooklyn, will you kindly tell me where I can obtain this much-desired color, and confer a great favor upon "INQUIRER," Providence, R. I.

The color called "old blue" is a mineral color, and comes for china painting only. Inquire of Schaus & Co., 749 Broadway, New York, who keep such materials on hand.

AMATEUR RUG-MAKING.

SIR: Can you tell me if the Pearl Rug-Maker, advertised in *The Art Amateur*, is of a practical character, and if it is easier to make rag and yarn rugs on a sewing-machine than to knit them or use the rug hook? Mrs. E. B., Lowell, Mass.

The Pearl Rug-Maker is a very simple and practical device. Rugs of all sizes, from the smallest to those three feet by six, can be made with it. A pound of carpet waste costing thirty-five cents or less, four cents' worth of cotton ticking and less than a day's easy labor will make a neat and durable rug, measuring



"LA PÊCHE À LA LIGNE." BY A. GUILLOU.

FROM THE SALON CATALOGUE OF 1881.

if the pictures were to be imported for the purposes of exhibition only—and, in no other way, under the existing Custom House rules, could they escape the heavy import duty—we do not see clearly how the state of the money market would materially hurt an art

exhibition, although, of course, it might have much to do with sales of pictures, if any such were contemplated.



"A SUNNY DAY OFF THE COAST OF NORMANDY." BY G. W. EDWARDS.

FROM THE ART AMATEUR FOR FEBRUARY, 1885.

PAINTING ON VELVET.

F. D., Scio, O.—In painting on velvet, plush or any such material, there are two methods of using oil colors. One is to cover the groundwork of the design within the outlines, first with a coating of diluted gum-arabic. When this is dry the paint is loaded on very heavily, entirely covering the nap of the velvet, which is so crushed down as to be hardly visible under the thick paint, which the gum-arabic keeps within the outlines. The other method is to paint very thinly, mixing the colors with turpentine, and rubbing them into the pile of the plush or velvet with a short, stiff bristle-brush. When this is dry the

twenty by thirty inches, and any one with an eye for color can readily produce very pleasing patterns. Rugs of cotton, wool or silk rags can be made, at still less expense, of the old materials which every housewife often finds on her hands, and it utilizes scraps too small to be used any other way. Rags, of course, can be dyed and the rugs made to match the carpets and furniture. With practice even "crazy" rugs can be made, and flower designs produced by means of this rug-maker. It can be used on any sewing-machine and the work can be done much more rapidly and easily than by any other method known to us. We recommend it unreservedly to all who desire to make their own rugs.

NOT A "GRADUATE" OF DOULTON'S.

SIR: In your February number under the heading of "Ceramics," I am spoken of as a "graduate" from Doulton's. In justice to my numerous and liberal pupils, and myself, allow me to state that the entire department of faience pottery was introduced, and all the pupils instructed by me up to 1877, when I came to this country. JOHN BENNETT, West Orange, N. J.

SUNDRY QUERIES ANSWERED.

S. E. T., Boston.—The next colored plate in The Art Amateur will appear in the May number. It is the portrait of a beautiful boy in picturesque costume (velvet jacket, lace collar and "Grosvenor" cap with feathers), with a decorative floral border by Dora Wheeler. You will find it a very suitable model for the purpose you name.

G. F., Cleveland, O.—There is no special book of "pictures in outline or color of old tapestries—something that can be reproduced."

TEACHER.—Lübke's "History of Art," published by Dodd, Mead & Co., is excellent for your purpose. It is copiously illustrated and full in detail. The same may be said of D'Anvers's "Elementary History of Art," published by Scribner & Welford.

MRS. T. P. A., Baldwin, Ind. Ter.—Lemprière's Classical Dictionary still holds its place as the best. Get "The Ceramic Art," by Jennie T. Young, published by Harper & Bros., and for books on the other subjects you name write to Scribner & Welford, 745 Broadway, for a list of the South Kensington Museum Hand books.

SUBSCRIBER, Alexandria, Minn., asks: "Why is it in oil painting, that a dark color over a light one will crack and peel off, and what is the remedy?" If the proper colors are used and put on thickly, there is no reason why they should crack or peel off. Your dark leaves were probably painted very thinly and the transparent colors were used without being properly qualified. The use of too much oil should be avoided. All colors should be mixed with white, or black, or both.

SUBSCRIBER, Salt Lake City.—The paintings on copper you describe, are probably copies of old pictures of the Dutch school in some European collection. Whether or not they are of any value, even as copies, depends entirely upon the merit of the originals, of which we know nothing. To clean the paintings, first dust them carefully, and then, with warm water and soap-suds, wash the surface thoroughly, using a fine soft cloth. There is no way to remove the cracks which come from age. A glass would protect the pictures, and preserve the paint from dirt.

New Publications.

PERSONAL TRAITS OF BRITISH AUTHORS.

THIS work, published by Charles Scribner's Sons, is so admirably conceived in purpose and so well carried out in detail that—as one of reference, at least—it deserves to hold a permanent place in every library. The editor is Edward T. Mason. His plan is to describe and illustrate the personal characteristics of twenty-seven authors, chosen as fairly representative of their period. The testimony as to their physical, mental and moral peculiarities is, so far as practicable, given in the words of contemporaries who knew them. As the authors selected all belong to the same general period, there is no strictly chronological arrangement. "They have been distributed into such groups as were suggested by the likeness or unlikeness which the men bore to one another; an arrangement according to affinity or to contrast." No continuous narrative has been attempted. A few pages of introduction by the editor, as he presents each new-comer, are followed by many pages of extracts in which the several witnesses are permitted to tell their stories each in his own way, with all "the inevitable harsh transitions of style and the literary awkwardness of a mere compilation." This is done deliberately; for the editor tells us in advance that "the graceful and musical diction of De Quincey may be followed by the shabby finery of Willis, and the reader may be led from Carlyle's rugged force, or the dream-like beauty of Hawthorne, to the flippancy of some obscure literary hack;" it being wisely, as we think, resolved to exclude the testimony of no witness, because it happens to be in bad English.

The first volume is devoted to Byron, Shelley, Moore, Rogers, Keats, Southey, and Landor; the second to Wordsworth, Coleridge, Lamb, Hazlitt, Leigh Hunt and Procter; the third to Scott, Hogg, Campbell, Chalmers, Wilson, De Quincey and Jeffrey; and a fourth volume is in preparation which will give us the personal traits of Dickens, Thackeray, Macaulay, Hood, Sydney Smith, Jerrold and Charlotte Brontë. Let us hope for one more, including, say, Carlyle, George Eliot, Disraeli and Bulwer. There is no reason that we can find out for introducing Dr. Chalmers in the series: the big-hearted Scotchman was a scholarly theologian, an orator and a social reformer, but certainly he holds no place as a "British Author." The editor wisely ignores the slanderous attacks on Lord Byron by an American female writer, and he does not find that the latest contribution, "The Real Lord Byron," by Jefferies, adds materially to the sum of previous knowledge concerning the poet. A characteristic story is quoted of Keats who, on one occasion, proposed the toast: "Confusion to the Memory of Newton," "because he destroyed the poetry of the rainbow by reducing it to a prism." The following description of De Quincey by Carlyle is very odd: "One of the smallest man figures I ever saw; shaped like a pair of tongs, and hard y above five feet in all. When he sat, you would have taken him, by candlelight, for the beautiful little child; blue-eyed, sparkling face, had there not been a something, too, which said, 'Eccovi—this child has been in hell.'" Poor De Quincey, could he "revisit the glimpses of the moon" he might find himself avenged on looking at the portrait of the author of "The French Revolution" in the Metropolitan Museum. The brutal frankness of Carlyle is nicely balanced, in this case, by that of the painter, Watts.

The publishers deserve praise for the admirable manner in which they have presented this work to the public. Paper, printing

and binding are all that could be desired, and the price of a dollar and a half a volume—each one complete in itself—seems very reasonable. We cannot divine, however, the principle of selection upon which the engraved portraits have been introduced. In one volume, for instance, a picture is given of Shelley, and none of Keats; and in another, one of John Wilson—of whom the majority of readers, we will venture to say, have never heard—and none of Hogg, Campbell or De Quincey, with the features of each of whom every one would like to be familiar.

LITERARY NOTES.

FRESH FIELDS, published by Houghton, Mifflin & Co., is by John Burroughs, author of "Wake Robin" and "Locusts and Wild Honey." This, we think, is, in itself, a high recommendation for the book, and one the reader will hardly fail to approve, when he has dipped between the covers, and once more crossed the ocean in company with this most genial friend of nature, and enjoyed with him the hum of the bees, the song of the birds and the fragrance of the wild flowers of the meadows of the mother land. "One cannot," says our author, "well overpraise the rural and pastoral beauty of England—the beauty of her fields, parks, downs, holmes. In England you shall see at its full that of which you catch only glimpses in this country, the broad, beaming, hospitable beauty of a perfectly cultivated landscape. . . . Those fields look stall-fed, those cattle beam contentment, those rivers have never left their banks; those mountains are the paradise of shepherds; those open forest glades, half sylvan, half pastoral, clean, stately, full of long vistas and cathedral-like aisles—where else can one find beauty like this?" We wish that we had space in this notice for some quotations showing the accurate knowledge of the author. He is at once poet and scientist. It is rare that one finds so accurate an observer of nature, so gifted in the language of poetry; for although he writes in prose, his style is limpid, sweet and sonorous, and his imagery is rich, apt and delicate.

DAYS AND HOURS IN A GARDEN, by E. V. B., is a charming intermittent sort of diary, evidently written by one on intimate terms with animated nature—a woman, we think. It is an English publication, being collected contributions to The Gardener's Chronicle. Roberts Brothers, of Boston, bring out the book in quaint and dainty fashion, the printing, paper and binding all being excellent. We must protest, however, against the erratic distribution of margin on the page: nearly an inch and a half is allowed at the side, two inches and a quarter at the bottom, and just half an inch at the top. This is sheer affectation. It was the fashion some generations ago, when books were published in plain "boards," to allow wide margins, so as to permit of retrimming when the volume was finally bound in calf or morocco, to take its place upon the library shelf. But, supposing that anyone wished to rebind such a book as the one under review, he certainly could not do so satisfactorily with only a beggarly half inch inside margin to cut into.

STORIES BY AMERICAN AUTHORS have reached their ninth volume. The publishers, Charles Scribner's Sons, are to be congratulated upon the merited success of this entertaining series of cheap pocket volumes, judiciously made up of popular tales, which, but for their republication in the present convenient form, would be accessible only to those owning files of the various magazines wherein they first appeared. Some of them, indeed, could not be had in such cases even, for they are from old newspapers. The best story in the eighth volume of the series, perhaps, is "The Brigade Commander," by J. W. De Forest, which

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first appeared in The New York Times. A more stirring word picture of war times than this we have never read. It tells of a wronged husband seeking the man who has desolated his home: he finds him on the eve of battle, and it is agreed that if both survive—for the former offers his services in the coming fight—they shall meet next day and settle their differences on "the field of honor."

THE BUNTLING BALL, a Græco-American Play, being a Poetical Satire on New York Society—so runs the title—is an entertaining and very well-printed volume, issued by Funk & Wagnalls, who, by clever advertising, have managed to work up a lively interest as to its authorship. With each copy of the book is a numbered blank to be filled in with a guess at the name of the writer, and the successful guesser is to receive a prize of \$1000. As we do not buy our copy, it would, obviously, be unfair for us to divulge the name of the author; for we could not, under the circumstances, conscientiously claim the prize.

HARRIET MARTINEAU, by Mrs. F. Fenwick Miller, is the latest addition to the interesting "Famous Women" Series, written by women, and published by Roberts Brothers. The previous volumes were on George Eliot, by Mathilde Blind; Emily Brontë, by Miss Robinson; George Sand, by Miss Thomas; Mary Lamb, by Mrs. Gilchrist; Margaret Fuller, by Julia Ward Howe; Maria Edgeworth, by Helen Zimmern; Elizabeth Fry, by Mrs. E. R. Pitman; the Countess of Albany, by Vernon Lee, and Mary Wollstonecraft. The volume under notice is certainly one of the best of the series. Its style is lucid, the arrangement of materials is judicious, and there is much new information about the gifted author of "Political Economy Tales," "Illustrations of Political Economy" and "Society in America." Harriet Martineau's "Autobiography" was completed in 1855, and Mrs. Miller does not claim too much in intimating that the present book is the only one "at all worth calling a record of the twenty-one years during which she (Harriet Martineau) lived and worked after that date." She could have afforded, however, to have been more courteous than she has been in alluding to the labors of our countrywoman, Mrs. Chapman, in the same field.

RALPH WALDO EMERSON, by Oliver Wendell Holmes, is a welcome addition to the valuable series of "American Men of Letters," edited by Charles Dudley Warner, and published by Houghton, Mifflin & Co. It is impossible for the genial "Autocrat of the Breakfast Table" to write anything which is not worth reading, and his personal intimacy with the Sage of Concord give him certain qualifications for the task of acting as his biographer; but it may be doubted whether Dr. Holmes was the best man to be found for the task of analyzing the workings of an intellect so different from his own. James Russell Lowell said of Emerson some years ago: "There is no man living to whom, as a writer, so many of us feel and thankfully acknowledge so great an indebtedness for ennobling impulses. We look upon him as one of the few men of genius whom our age has produced; and there needs no better proof of it than his masculine faculty of fecundating other minds." In the case of our author, he has impregnated the heart by his perfect humanity, rather than the mind by his peculiar philosophy. Dr. Holmes's admiration for Emerson, the man, is unbounded. "His writings, whether in prose or verse," he says, "are worthy of admiration, but his manhood was the underlying quality which gave them their true value. It was in virtue of this that his rare genius acted on so many minds as a trumpet call to awaken them to the meaning and the privileges of this earthly existence, with all its infinite promise. No matter what he wrote or spoke, his words, his tones, his looks, carried the evidence of a sincerity and poetry,

like the water of crystallization, without which they would effloresce into mere rhetoric."

A CARPET KNIGHT, by Harford Flemming, is an entertaining love-story, dealing with every-day incidents of American life, in which the interest is kept up until the end. The dialogue is crisp and natural, and the narrative flows freely, with little attempt at fine writing. Houghton, Mifflin & Co. are the publishers.

MRS. C. C. HARRISON is writing a new volume of fairy stories, to be illustrated by Walter Crane, and published by Scribner & Welford. This will be good news for the legion of little folk who last winter found this versatile lady's "Old Fashioned Fairy Tales" so delightful.

PRACTICAL INSTRUCTION IN LETTER ENGRAVING, by G. F. Whelpley, is a carefully written and valuable guide, published by John Wiley & Sons, for both professional and amateur workmen. It gives, with many fac-simile illustrations, rules and accessory hints relating to the representation of the several alphabets; the formation of inscriptions, ciphers, monograms; the use and sharpening of tools; and the proper methods for working generally. Mr. Whelpley, in his preface, says that the lessons in the book, if carefully studied, "will enable any intelligent person to master the art of letter-engraving," and that "this business, being both light manual labor, and of a sedentary character, opens the door of a new industry to women, which will lead them to lucrative positions."

PICTURESQUE SKETCHES is a portfolio of suggestive illustrations from The American Architect, comprising architectural sculpture, statues, monuments, tombs, fountains, capitals, cathedrals, iron work, and details of ornament. It is published by James R. Osgood & Co., at the reasonable price of one dollar and a half.

SNAP is the name of a new illustrated five-cent humorous weekly paper, which seems intended to occupy a middle ground between Puck and Life. The first number, a large, handsome sheet, attractive both as to letter-press and illustrations, is full of promise. Mr. B. B. Valentine, formerly of Puck, is editor, and Captain Alfred Thompson, a clever English artist, who used to draw for The Tomahawk, a London illustrated weekly—the first, we believe, to introduce the colored cartoon—enriches the pages with his fanciful pencil. Cartoons by Matt Morgan are announced, and altogether, judging from the enterprise of the managers—both capable, energetic men of experience—we should say that Snap has come to stay.

THE PORTFOLIO, for March, just received from Macmillan & Co., has for a frontispiece an excellent etching by Auguste Massé, after Augustus Hagborg's "Low Tide in the Channel." Another plate illustrates the Trinity Chapel in Canterbury Cathedral, and a third etching is Albert Dürer's well-known "Christmas Day," sometimes called "The Nativity," a perfect reproduction by the wonderful Amand Durand process.

L'ART, the great French publication, begins the year fully up to the old standard, which long since made it recognized as—within its chosen scope—the first art journal of the world. The etching, by Émile Bulaud, of Velasquez's portrait of Innocent X. is such a veritable masterpiece that if the critical reader should find Felix Jasinski's plate of "La Bête à Bon Dieu," after Alfred Stevens, not altogether pleasing, and Rohrer's transcript of "The Smokers," by Teniers, only an ordinary work, he could well afford to throw them aside and be satisfied that in the first-

named print he had the value of a year's subscription to L'Art. American readers will be especially interested in the review by Eugene Véron, the scholarly editor, of Georges Perrot's "Histoire de l'Art dans l'Antiquité," in which he criticises, in scathing terms, the Director of the Metropolitan Museum of New York, and his "trésor imaginaire de Curium." He finds "quelque chose de singulièrement déplaisant à voir cet homme de science et de bonne foi égaré par des affirmations sans fondement." Evidently the Cesnola ghost will not down. The *Courrier de l'Art*, which we receive from Macmillan & Co., together with L'Art, and which is presented free to subscribers to that journal, continues to be a valuable record of the important sales and the gossip of the Parisian world of art.

OTHER BOOKS RECEIVED.

LIFE OF FORTUNY. From the French of BARON DAVILLIER. Philadelphia: Porter & Coates.

OBITER DICTA. New York: Charles Scribner's Sons.

EVE'S DAUGHTERS. By MARION HARLAND. New York: Charles Scribner's Sons.

THE AUTHOR OF BELTRAFFIO. By HENRY JAMES. Boston: Jas. R. Osgood & Co.

WEIRD TALES. By E. T. W. HOFFMANN. New York: Charles Scribner's Sons.

A NEW YEAR'S MASQUE AND OTHER POEMS. By EDITH M. THOMAS. Boston: Houghton, Mifflin & Co.

TARANTELLA. By MATHILDE BLIND. Boston: Roberts Brothers.

TREATMENT OF SUPPLEMENT DESIGNS.

Plate 428.—Dessert-plate design—"Pansies." Purple pansies should be painted with golden violet, adding a second wash of this over part of the flower and a little black and brown green mixed for the deepest shadows. Use jonquil yellow for the yellow parts and orange yellow for the bright tint on the lower lip. Lines of deep purple and black can be added for the varied markings of the flowers. Pale blue pansies are painted with golden violet, and a little blue added; shade with the same tint. There are pure yellow varieties, for which orange or jonquil yellow is suitable. For the rich golden brown variety use brown No. 17 and orange yellow, and on the lower petals of yellow touches of iron violet can be added. Use mixing yellow with grass green for the leaves, stems and buds, shading them with brown green. Outline with deep purple and brown No. 17.

Plate 429.—Design for cup and saucer—"Perennial Flax." Paint flowers with sky-blue, centres with mixing-yellow, leaves with yellow-green and olive-green; background buff, bands in gold.

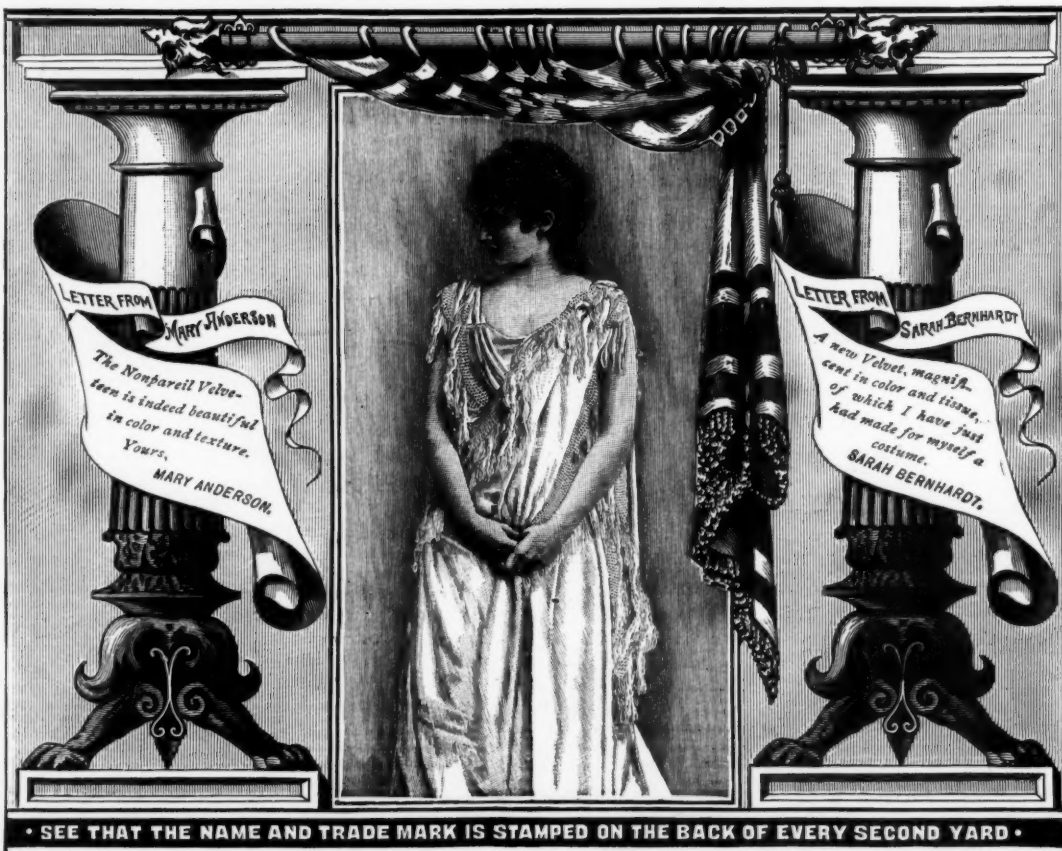
Plate 430.—Conventional "Peacock" design for repoussé brasswork, suitable also for embroidery. Plate 431.—Suggestions for metal workers. Plate 432.—Embroidery design for blotter—"Poppies." Plate 433.—Renaissance embroidery design, suitable for scarf table-cloth, or to be repeated for lambrequin or portière border. Plate 434.—Embroidery designs for frames.

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Supplement to The Art Amateur.

Vol. XII. No. 6. May, 1885.



PLATE 435.—DESIGN FOR A DESSERT PLATE. "Morning Glories."

THE SIXTH OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 137.)

Supplement to The Art Amateur.

Vol. XII, No. 6. May, 1885.



PLATE 436.—DESIGN FOR A BRASS PLAQUE. With Repoussé Border and Stamped and Etched Centre.
(See page 137.)



Supplement to The Art Amateur.

Vol. XII. No. 6. May, 1885.

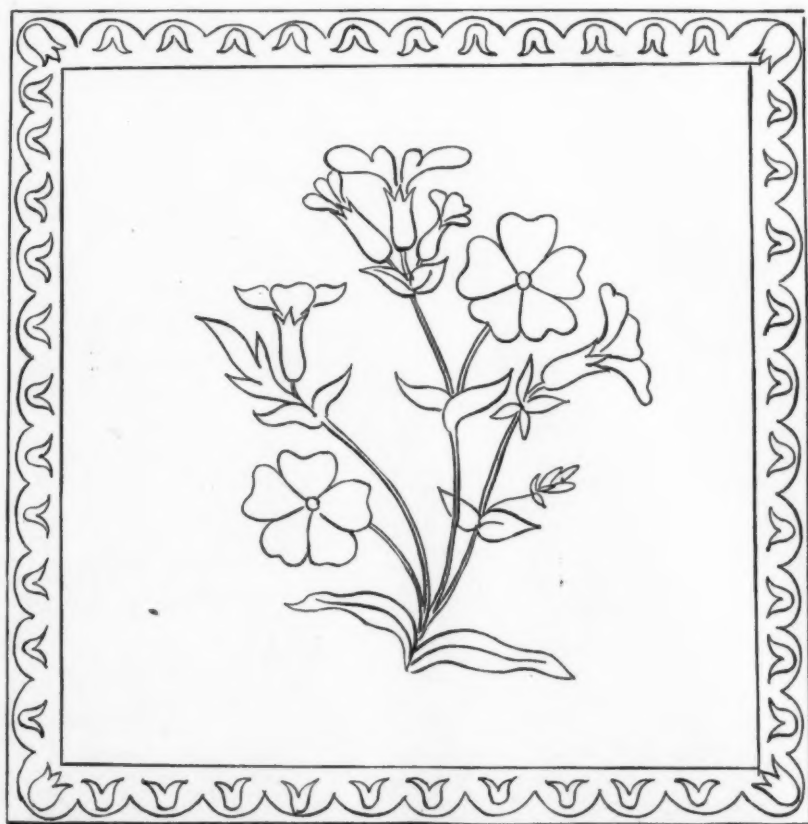


PLATE 439.—DESIGNS FOR DOILIES.

FIRST FOUR OF A SERIES OF TWELVE. FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



Supplement to The Art Amateur.

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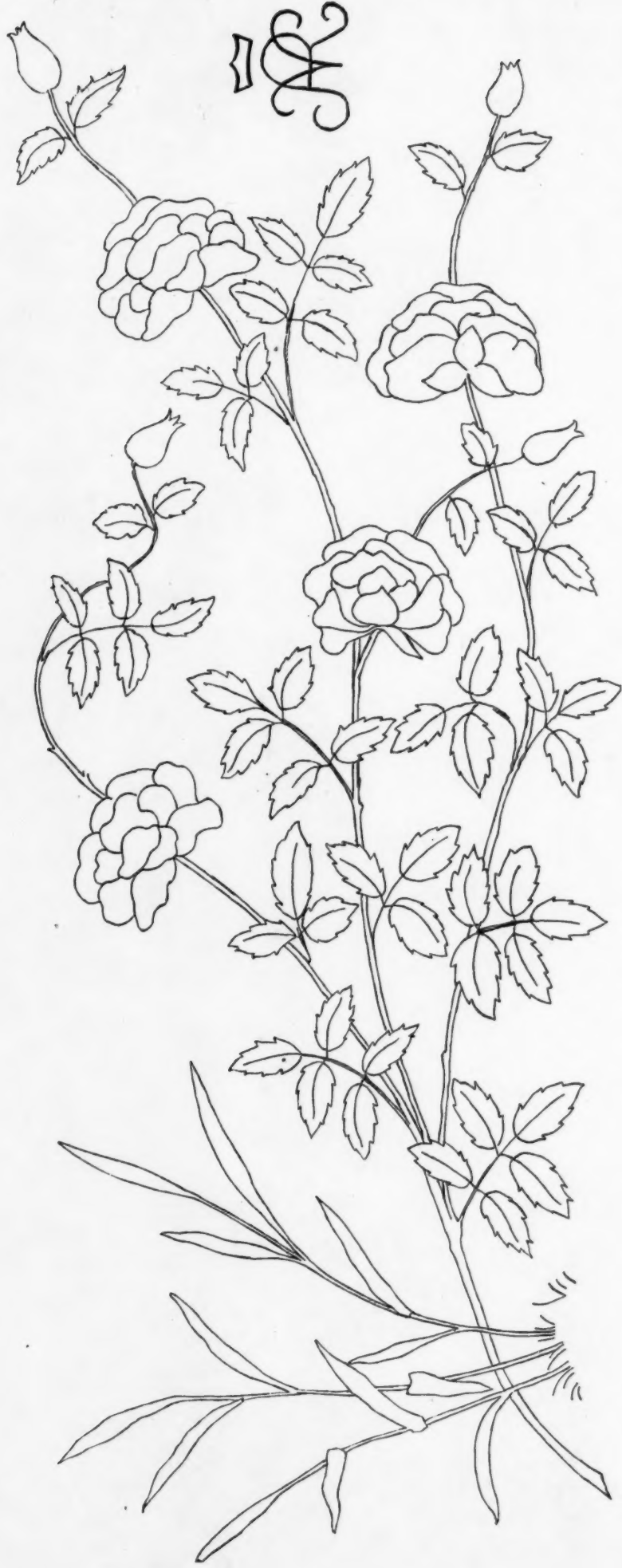


PLATE 441.—EMBROIDERY DESIGN FOR NEWSPAPER RACK.
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



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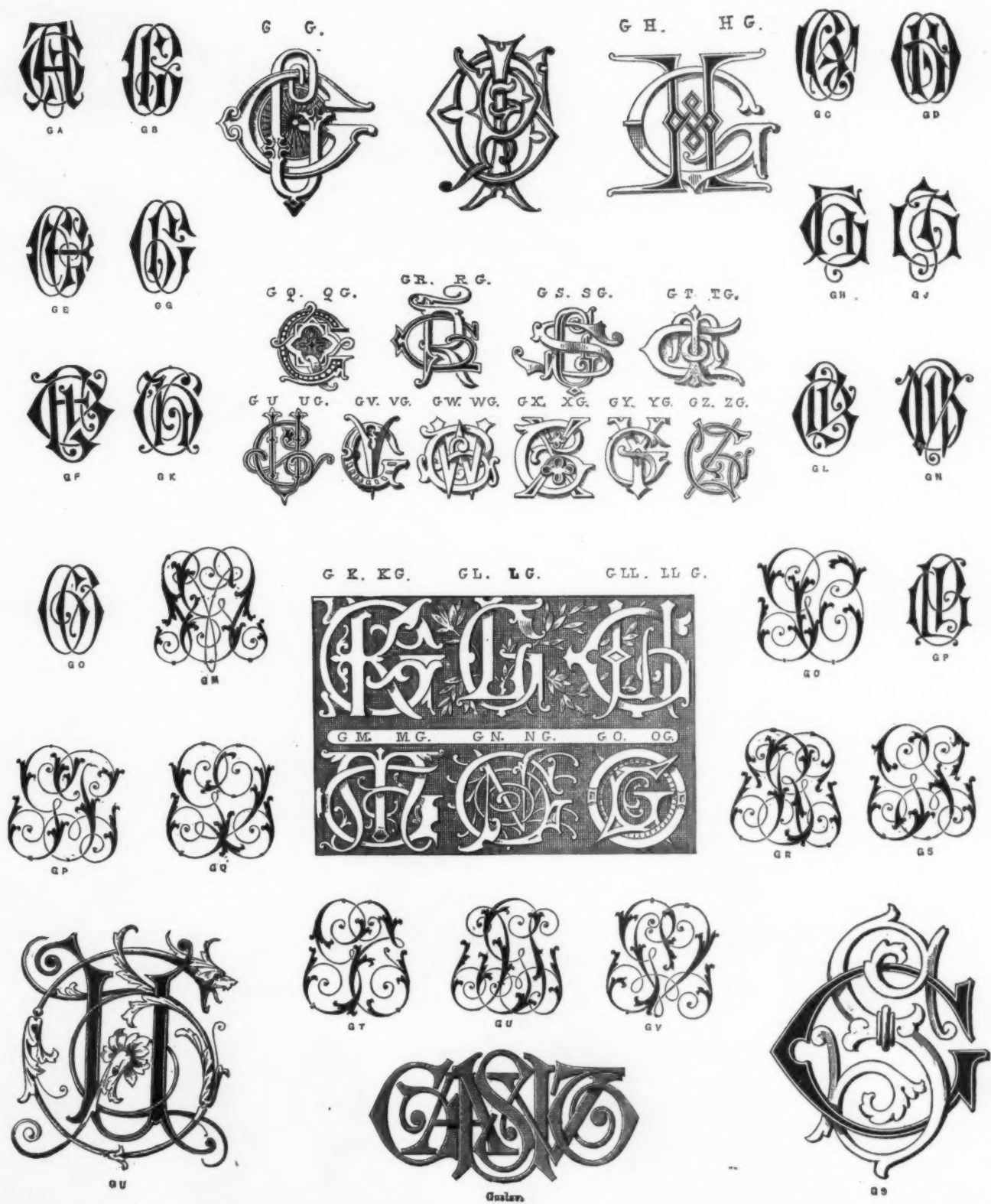


PLATE 437.—MONOGRAMS. "G."

THIRTEENTH PAGE OF THE SERIES.

Supplement to The Art Amateur.

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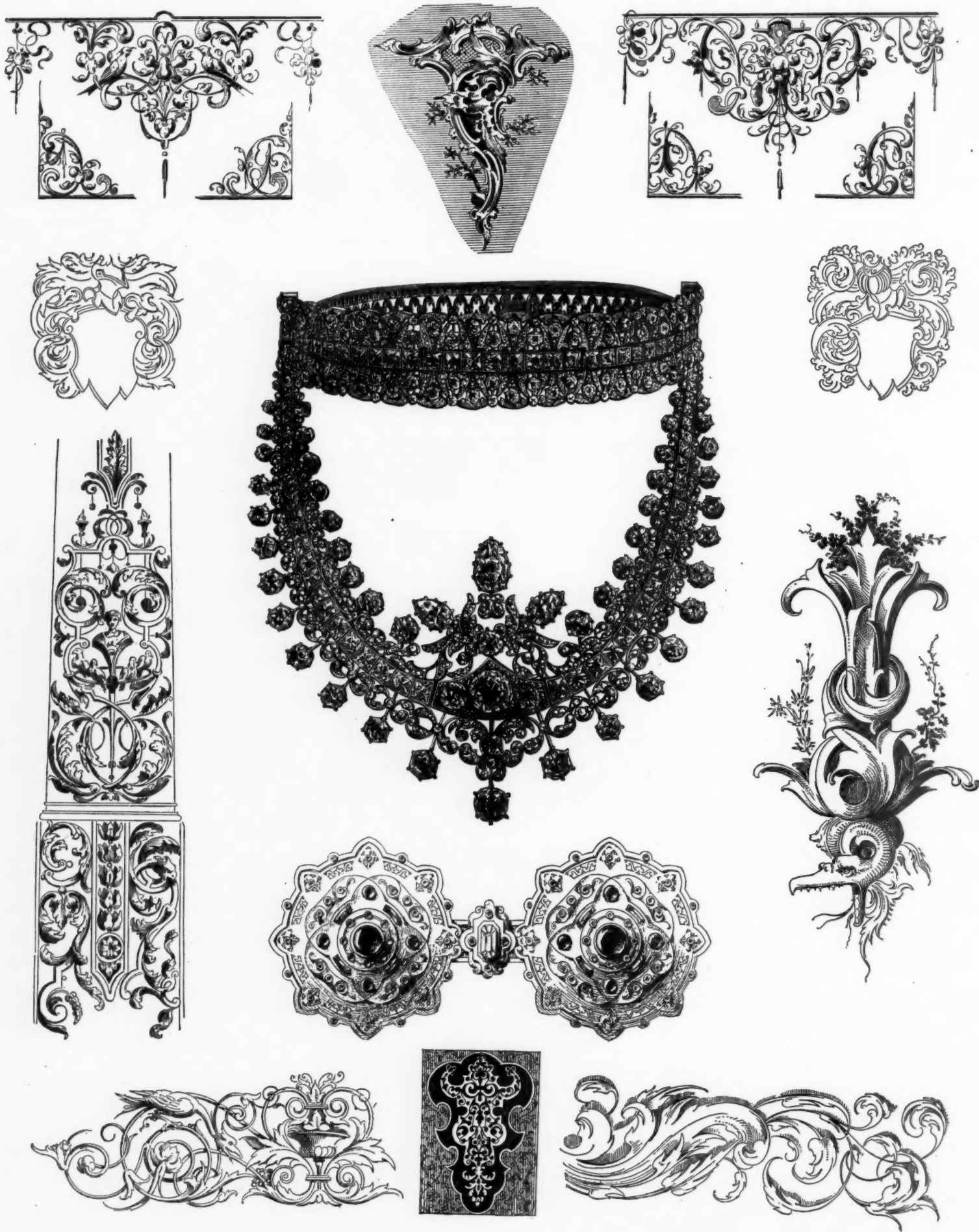


PLATE 438.—DESIGNS AND SUGGESTIONS FOR METAL WORKERS.

Supplement to

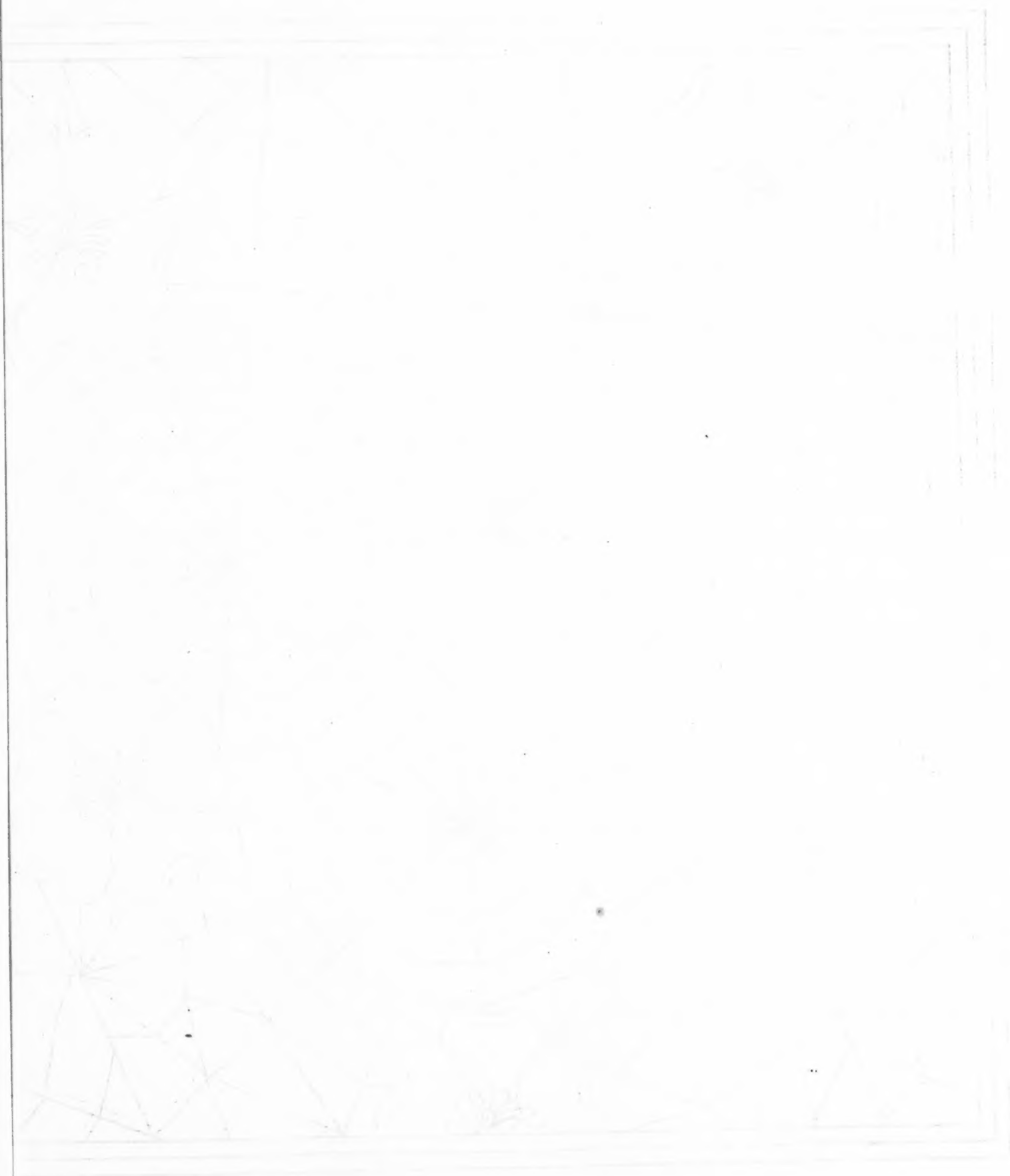


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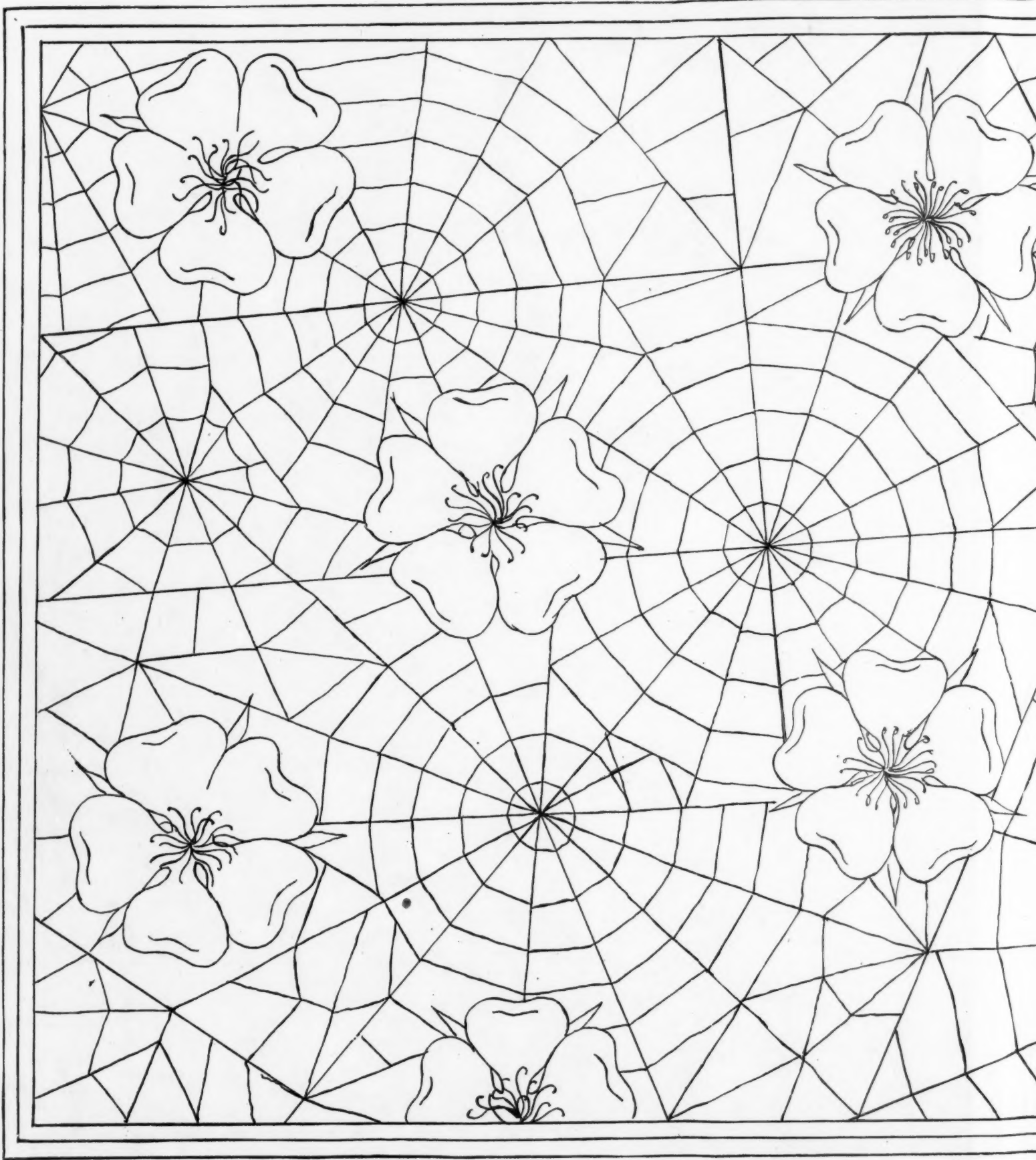


PLATE 440,—DESIGN &
FROM THE ROYAL SCHOOL OF ART NEED

